

JULY

APOLLO

1951

the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

LONDON

NEW YORK



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1806

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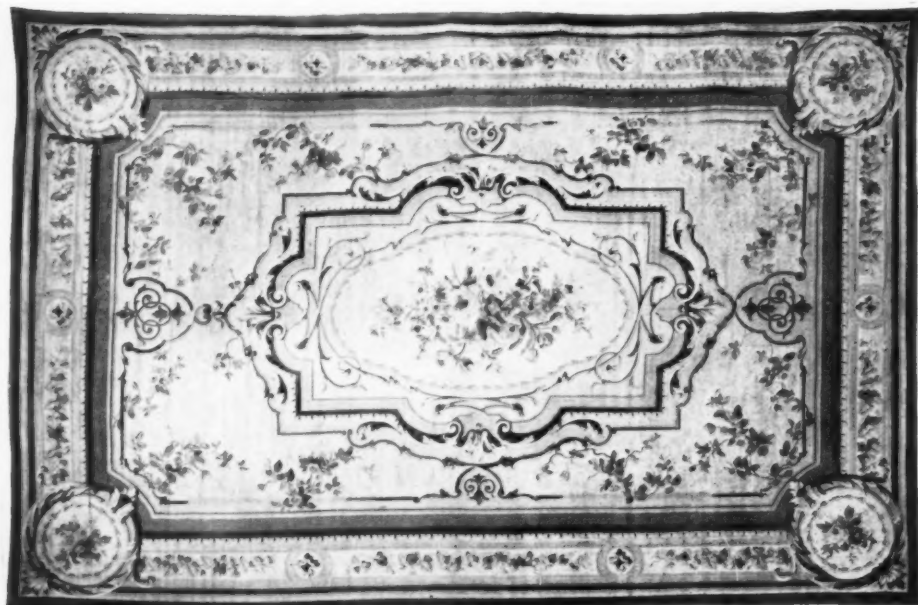
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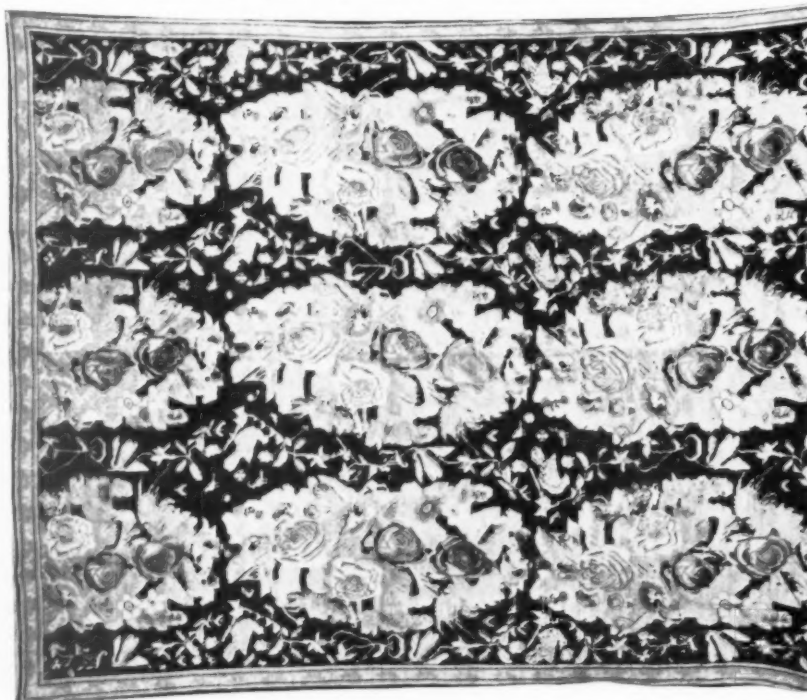
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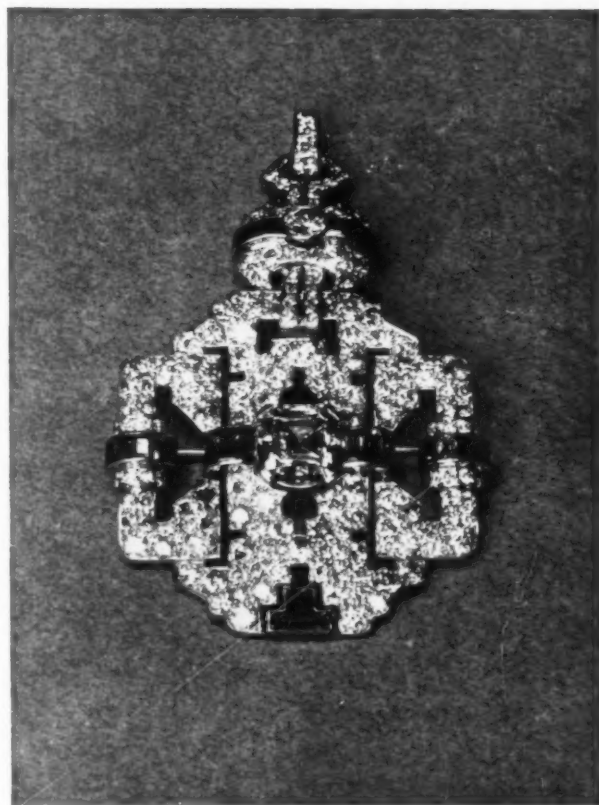


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Green's Lichfield Clock
before cleaning and
restoration. (By courtesy
of the Victoria Museum,
Bath.)

The list of contents include the following :

- Knights of Malta, Past and Present
by JASNA PERVAN KOTROMAN
- The Art of Charles John Collings
by VICTOR REINAECKER
- Chinese Lacquer in the Royal Scottish Museum
by IAN FINLAY
- Unpublished Paintings from a XVth-century Book of Kings
by B. W. ROBINSON
- The Revival of Classical Armour in the Italian Renaissance
by J. F. HAYWARD
- Singular English Clocks
by CHARLES ALLIX and ROBERT FOULKES
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- J. M. W. Turner
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On Silver Trays and Salvers

NICHOLAS BRENT writes: It is interesting to reflect how much of English social life centres round the tray or salver, however inconspicuous it may be, for it is invariably the first silver piece one notices on entering a house. Instinctive in most of us is that unfailing interest in the silver salver on the hall table, for it may bear rich treasures that have come through the post or tell of interesting visitors who have called during one's absence. And, of course, there is the silver tray which plays an important part in that most typical of all British social occasions—afternoon tea. Indeed, the silver tray or salver may truly be said to be an integral part in the pattern of domestic social life in this country.

It has remained so for many generations, for apart from the salvers and trays of great historical interest, the tray as an article of domestic silver was in general use from about the early XVIIIth century. That was the period when the tea equipage really came into its own. It is difficult to imagine that the XVIIIth century tea-tray probably had its roots in the austere ecclesiastical patens and alms dishes or in the magnificent rosewater dishes of a very early period. One can perhaps more easily trace this development from the rosewater dish by a study of the example in the Pembroke College Collection, with its plain circular shape, flat rim and moulded edge, especially when one recalls that most silver trays and salvers of the earliest periods were also circular and generally as severely plain as the Pembroke College rosewater dish. It was not until much later that different shapes were adopted. At the same time, engraving and chasing began to decorate trays and salvers. During the XVIIIth century, Hogarth, who was apprenticed to a silversmith in 1712,

engraved many trays with his characteristic ebullience and fidelity to the subject in hand. He was a most prolific worker, and there must be many examples of his art still in private ownership. The style of most of his work is that of the magnificently engraved tray (illustrated) in the Victoria and Albert Museum.

Here is a perfect subject for the collector. Silver trays and salvers were produced freely by most of

the noted contemporary silversmiths, de Lamerie and Robert Abercromby among them, and it is still possible to make "finds" in spite of the depredations of enthusiastic American collectors. The fascination of such a collection lies in the scope it offers for tracing design through the centuries. Each period had its particular idiom, and in the silver trays and salvers produced by generation after generation of silversmiths, the architectural as well as the artistic trends of the time were faithfully portrayed. A collection of trays and salvers might be confined to a particular shape, for as well as the earlier circular ones, there were square, oblong, octagonal, octofoil, and hexagonal forms superseding one another. Or the enthusiastic collector might prefer to devote his search to the early tea-trays. There is a wide choice to suit most tastes, and it is certain that whatever is the guiding principle, one's home cannot but be enriched by the addition of these charming pieces.

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Silver gilt salver, decorated with engraving in the manner of Hogarth's work on silver, arms of John Shales Barrington. Maker's mark of Thomas Farrer. English. London hall-mark for 1733-1734. Width 14½".

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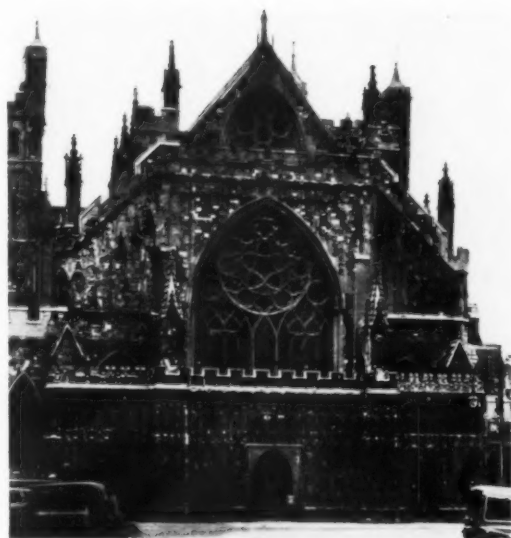


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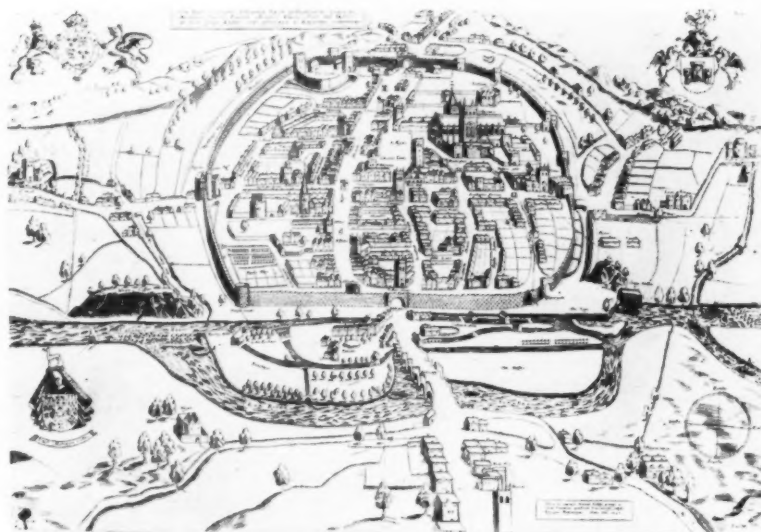
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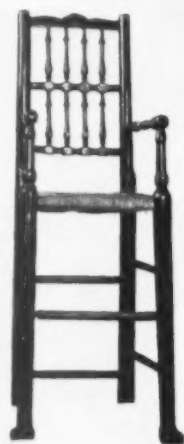


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Editor: WM. JENNINGS, MUNDESLY-ON-SEA, NORWICH, NORFOLK.

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with brilliant turquoise blue, aubergine and orange glazes. 20½ ins. x 19 ins.
Ming Dynasty, A.D. 1368—1644



128, MOUNT ST., LONDON, W.1

TELEPHONE: GROSVENOR 2265



**OLD
CHINESE PORCELAIN
AND WORKS OF ART**



*An Old Chinese Porcelain Plate
decorated with enamels in the
style of Kakiemon. Perhaps de-
rived from a Delft copy of the
original Japanese.*

*Diameter 11 inches. 17th or
early 18th century.*



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CURRENT SHOWS AND COMMENTS BY ENGLISH PAINTING PERSPEX



FULLERS HOLE, NEAR NORWICH. By JOHN CROME.
From the Exhibition of English Painters at Leggatt's Galleries.
PERSPEX's choice for the Picture of the Month.

IS there any individual thing which gives a national mark to English painting? Difficult though it be to define exactly, I believe there is, and the current exhibitions may give us the clue to it. One can begin with a study of the really great period—the early XIXth century—at the special Festival exhibition which Leggatt's have staged at their St. James's Street Galleries; can pursue it at the Leicester among the pictures from Sir Augustus Daniels' collection; at the New Burlington where the Second Anthology for the Arts Council has been chosen by Hugh Scrutton, of Whitechapel Gallery; at the Arts Council's own gallery in St. James's Square with Blake's Tempera Paintings; with the Sickert Exhibition at Roland Browse Delbanco's; a visit to the Parker Gallery exhibition of drawings and prints of Old London; and finally watch its combat with French painting at the "Paintings for '51," the work invited for the Festival by the Arts Council at

the R.B.A. Gallery. As an appendix to all this, Matthew Smith at Tooth's and Graham Sutherland at the Hanover will show two British painters who speak with a distinctly foreign accent. Moreover, by the time these comments appear the theory can be demonstrated completely before the Hogarth Exhibition at the Tate Gallery: an excellent choice for the Festival year which will truly "show the world" our art at its most intensely and magnificently native.

The exhibition at Leggatt's Galleries has been planned to this same end, and the pictures which have been collected there for the occasion are in almost every instance master works. I missed Gainsborough, that most English of painters; and the Richard Wilson Classical Landscape, which is certainly one of the most splendid of his paintings, is still not the Wilson of my adoration. In fact it was when Wilson, the artist in search of himself, eventually found what he sought in England and the English idiom that he became a supreme and absolutely individual painter. It is of the essence of English painting that nature slightly tips the scale. The art must never be self-conscious.

Actually at this exhibition it is not the XVIIIth century with its urbanity and artificiality, but the XIXth century of nature and romanticism which is rightly put forward to demonstrate our quality. Bonington, Crome, Constable, Turner, Girtin, Stark, Cotman: those are the men, and if we may quote Kipling, "Every single one of them is right." The Constables are superb. There is a small sketch for "The Hay Wain" which has every feeling of having been put in on the spot—a likelihood which its handy size indicates. There is a "Salisbury Meadows" with the spire of the cathedral above the trees, and a very impressionistic Westmoreland landscape. One Bonington is outstanding. It is one of the romantic figure paintings (not usually my enthusiasm with this artist), the subject "Francis II and Margaret of Navarre"; but its beauty of execution and its scale put it into a first place among Bonington's work. This is equally true of a very large and impressive landscape by William Stark, who, good as he often is, can be prosaic, but here is at his best. Of the whole exhibition, however, and despite the claim of some perfect small Turners, I loved Crome's "Fullers Hole, near Norwich." One could advance this as English painting at its most typical and beautiful: a lovely thing, where the artist's reverence for nature forbade him to intrude. One is reminded of the spirit of Chinese art where man, if depicted at all, is a tiny figure set in the whole cycle of the universal being. But no; the Chinese sense of sublimity has no part in our English art which, as in this exquisite little Crome, at its most typical, is concerned with intimate, almost domestic things.

So to the Leicester Gallery to follow the trail among pictures from the collection of that true lover of art, and especially of English Art, Sir Augustus Daniel.

One Segonzac is the only real flirtation with French painting in this exhibition, for the three by Lucien Pissarro are borderline cases. The hundred or so others stretch from some lovely J. R. Cozens, through Girtin, Turner, and Cotman, then, almost at a bound to the Camden Town group and others of his own period, and particularly Wilson Steer, of whose pictures there are a whole room at the Leicester Gallery. He was the true patron of the living artist. Rex Whistler's "The Last Supper" was bought while Whistler was still a student at the Slade; the Orpen "Nude" when the artist was but twenty-one; the Gertlers when he, too, was in his early 'twenties (though, be it said, we who were Gertler's contemporaries would have put our money on him—had we had any—from the moment when he exhibited the "Spitalfield's Window" at Whitechapel Art Gallery when he was in his 'teens).

The range of Sir Augustus Daniel's collection of Wilson Steers reveals at once the development from a Victorian figure and subject painter to the advanced Impressionist in the English manner of Impressionism, that is from such a *tour de force* as the study of two figures and one reflection, "The Mirror," to "The Creek, Kingston," painted a quarter of a century later. Many of these works were created in the 1890's, however, and the authentic Steer is always there. One has only to look at "Children Paddling, Swanage" (1894) to realise just what Steer was making of the Impressionist theory. The fascinating thing is that whilst he was a painter of such versatility—figure, subject, portraits, interiors, landscape—and was obviously tremendously concerned with the technique of painting, he never allowed that preoccupation to dominate him. It was nature which triumphed: Steer reduced his art to the minimum needed to express her most subtle moods. Indeed, if there is criticism of the final phase of Steer it is that he almost economised paint out of the picture.

The Galleries are shared with Norah Guinness. It is hardly fair to look at her after the galaxy from the Daniel Collection. She is vivacious, Irish, bright-coloured, attractive in the modern though not the modernist manner. All a little facile after an hour's dalliance with the men from Camden Town and their kind.

The Second Anthology at the New Burlington Galleries was chosen by Hugh Scrutton, the Director of the Whitechapel Art Gallery, whose sympathies—if I interpret him aright—are not so much with the modernist out-and-outers. The terms of reference were British Painting between 1925 and 1950. Mr. Scrutton has quite deliberately chosen artists who were presenting what they saw not what they thought. He is deliberately handicapped by the absence of shock tactics; for an artist who paints what he sees because he thinks it interesting or beautiful in itself has no authority for intruding himself or his art as of primary importance. Again we are with the men who accepted the Camden Town doctrines, or had taken them a little nearer reality as the Euston Road Group. It is, of course, wider than this single set. In illustrating the picture which is No. 1 in the show, "The Café," by that brilliant young painter Graham Bell—a South African, who was a founder of the short-lived Euston Road School, and was killed while serving with the R.A.F. when he was only 32—one demonstrates the basic idea. As a picture it is rather grey, quite unforced in composition, having interest of personalities but without intrinsic beauty of subject: in a word, its claim is truth, truth seen through a temperament but not distorted by a neurotic one. John, William Nicholson, Sickert, Ethel Walker, belong to the period and are well represented. Sir William Nicholson's "The Little Ships" is a tiny work of great loveliness and sensitivity. Mark Gertler is here, too, but doesn't quite belong in spirit in the works chosen. But no Director of Whitechapel Gallery could be expected to omit Gertler, albeit I would the representation were by that "Portrait of His Mother," and such work, though these may have been done before this period. Anyway, an exceedingly interesting exhibition, before British Art bought a cheap ticket for Paris, and came back talking Cockney French.

So we move on to the galleries of the R.B.A. where "Sixty Paintings for '51" continues the story. These are the works invited by the Arts Council as a Festival contribution, the artists being given complete freedom of subject and manner, and being provided with canvases of a size not less than 60 x 45 inches. Much of the fascination lies in seeing what they can do with the opportunity for painting on a large scale, for we are gradually accepting the idea of smaller and smaller pictures: a tendency most noticeable in the Royal Academy this year. Scale in art is not everything, of course; but it is something, and there are some surprises. I felt that the Ben Nicholson "Still Life," absolutely abstract, but

finely organised and beautiful in colour, was a triumph of his highly personal method. The much discussed William Gear abstract—which as one of the £500 purchased works has drawn the fire of the other camp—is also pleasant enough in its brilliance and harmony of colour, though less so in its shapes. I would still hold that this current fashion for abstract painting (and still more so for abstract sculpture) is an abrogation of the full function of art. Any fine picture is fundamentally an abstract work. To analyse it, isolate the abstract quality, and give us no more than that spells loss not advancement.

That, indeed, is one of the things wrong with Paintings for '51, both inside and outside this particular show. The artist does a part of his task and presents it as the whole job. He is a colourist, a pattern-maker, a this, that, or the other. So the pattern-maker uses drab and ugly colour, the colourist doesn't bother to make a composition, the draughtsman (if there are any left) has no atmosphere or light, the impressionist has no sense of drawing.

"Sure if you had an old trouser was full of holes, or a skirt, wouldn't you put another in under it that might be as tattered as itself, and the two of them together might make some sort of a decent show."

The quotation from Lady Gregory's delightful play often occurs to me as I look at contemporary art. Perhaps the fifty-four together "make some sort of a decent show," though some of them seem to me so miserably inadequate that I cannot pretend to know what contribution they make to it. However, it does form a cross-section of what is happening in British painting, and most of the artists have obviously given of their best. As for the sculpture, it is quite unspeakably unpleasant. One piece of tortured iron-work which might well be the first crude effort of a blacksmith's apprentice in the technique of welding is called "The Cage." Personally, I refuse to be caught, though the Arts Council evidently have been.

One can pursue a number of the artists to one-man shows. Michael Ayrton is at the Redfern; Louis le Brocqy at Gimpel Fils; Matthew Smith at Arthur Tooth's; Graham Sutherland (though he is not included at the New Burlington) at the Hanover.

Michael Ayrton seldom disappoints one. He is, to begin with, a conscientious craftsman; indeed, if there is an obvious criticism of his work it is that the technique is inclined to feel effortful. His reliance upon design and draughtsmanship rather than upon the emotional appeal of colour takes the hard way. There is some evidence in the present exhibition that Mr. Ayrton is experimenting with softer means and invoking the appeal of colour, but this aspect of his painting is not the really attractive. The cold linear design and white on white colour scheme of "Dominican with Cats" makes it a compelling picture; though "Prelude to the Palio" with its romantic sweeping rhythms and its tremendous colour is equally impressive if one takes this as representing the new path which Mr. Ayrton has taken. He shows a number of drawings—test always of the fundamental quality of an artist's work—and they are strong and sensitive. I especially liked "Brother and Sister."

Either or. Matthew Smith at Arthur Tooth's gives us colour without showing any respect for form; the rich, juicy, sploshy, exuberant colour which has won him his place in contemporary art, and which so delights his admirers. The paintings come from "Various Periods" (to quote the exhibition title). This with many artists who have made an orderly development would mean various styles, but with Matthew Smith it has only a temporal significance. As an artist he was born overripe. Those extreme colour contrasts of red and green and yellow unendingly fructify into ladies as luscious as mellow peaches and still life as sensuous as voluptuous ladies. That Matthew Smith's work has a beauty of its own none will deny. My criticism is that it depends so entirely on this element of colour, and sacrifices so much, or at least is unconcerned with so much else.

In the case of Louis le Brocqy at Gimpel Fils we have an artist working to a formula which gives him pattern and a certain charm of colour and throws overboard all pretence of drawing. It is, of course, a distinctly non-representational art, built on deliberate distortions and ultra-simplifications and succeeding within the narrow limits of that formula. One wearies so soon of these one-string fiddlers; but I think I would be able to accept this young Irishman for a little longer than many others for the sake of his delicacy of colouring. His "Woman and Bird," almost a complete abstraction, at the R.B.A. Galleries, is a large canvas which is satisfying. The equally large "The Family" at Gimpel Fils was less pleasing, and the ugliness of the distortions, the vacuity of the faces left it empty.

How satisfying it is to go back to the artists who have none of



THE CAFE. By GRAHAM BELL.
From "British Painting, 1925-1950" at the New Burlington
Galleries.

these modernist tricks to force attention but depend upon the thrill of presenting the thing seen in its own world of visual nature rather than their world of intellect. At Roland Browne an exhibition of Sickert gives us something of the best of his quality. "Forty of his Finest Paintings" is the claim made, and though Sickert enthusiasts would have their own interpretation of that word "finest" there can be no doubt that these are splendid examples. Sickert, for all his Parisian and French studies, remains a fundamentally English painter, accepting the visual world as satisfying subject matter for the artist, and the old rules of draughtsmanship and good colour as the right manner of presenting it.

Do we seek for contrast to this fundamentally English spirit? It will be found at its most emphatic in the exhibition of The School of Paris at the Lefevre Gallery, where in the presence of a well-chosen collection of recent French pictures one is continually aware of the painting, the style, the artist's mannerism, rather than of the thing painted and the unobtrusive desire to express it. It is this, too, which makes Graham Sutherland, who is exhibiting Recent Paintings at the Hanover Gallery, so essentially un-English as a painter: it is all art and artist and the deliberate cultivation of an idiom.

And one comes back to the quintessential English with the exhibition of the work of Hogarth which has been rightly chosen to represent us during the Festival of Britain at the Tate Gallery. Hogarth is so typical an English painter that we have been in danger of forgetting that he is a painter at all and have thought of him as story-teller, novelist, engraver. We have realised of recent years how good a painter he is. The Tate Gallery's own possessions and those at the National Gallery alone prove it. Alas! I doubt whether this special exhibition will add anything to our knowledge or enthusiasm. One room, and a great many of the duller portrait and family groups (mostly in need of cleaning), are far from the whole story. We still await a really comprehensive show of the work of this great English painter.

SHAFTS FROM APOLLO'S BOW

The Art of being choosy

ALL art patronage implies neglect if not deliberate opposition to the unchosen. "The Town is divided between Romney and Reynolds, Sir; and I'm of the Romney faction": Lord Thurlow's *mot* of two hundred years ago states the dilemma in its extreme. But, as our Existentialist friends to-day would point out, almost all life is a balance of either . . . or . . . : an unending series of choices with, according to their uneasy philosophy, no fundamental principles for our guidance.

While art patronage is a private matter this is well. If my Lord Thurlow puts his guineas on "Serena Reading" rather than on "The Infant Samuel," at least they are his guineas. (Be it said, however, that he at least tried Sir Joshua, sat for his portrait, and grew so angry at the result and the cost that he abused the artist as "a great scoundrel and a bad painter.") Equally today if an individual collector gets his aesthetic enjoyment from something rich and strange when nature has suffered a sea-change in the murky depths of a modern artist's sub-conscious; or if he is gambling on futures, we cannot but respect his enterprise and his sporting spirit. We are happily not yet all "conditioned" to enjoy the same thing; and the essence of art, both in practice and appreciation, is individuality.

Contemporary patronage of art tends to become less and less a matter of the private connoisseur; though there is still a magnificent amount of private enterprise still left, let us joyfully recognise. But now it is increasingly a public matter, and is largely a question of public money being spent. There are those splendid bodies: The National Art Collections Fund, with its main concern for the established old works; and the Contemporary Art Society, which obviously buys modernist pictures; both depending upon the financial voluntary support of those who wish to endorse their policies.

These are each an extension of private patronage, save that they are both buying for public museums or art galleries. The problem really arises when patronage on the grandest scale in which truly large sums of public money are vested is administered by powerful official groups like the Arts Council and the British Council. Both stand frankly for the ultra-modern against the traditional (unless the traditional is so acceptedly historical that even their dogs dare not bark at it). The Arts Council for home consumption and the British Council for abroad spend the public funds allotted to them and use the publicly provided exhibition space under their jurisdiction in support of painters and sculptors of extremist tendencies and as patently neglect those without. They are, as it were, "of the Picasso faction." Whether they be handing out canvases to sixty painters whom they have chosen as Festival artists; or sending thirty-seven pictures from twenty-one artists for exhibition to Canada and the United States; or commissioning murals or sculpture for the South Bank; or organising shows at the New Burlington Galleries, the artists chosen are a foregone conclusion. The stage army of embryo immortals.

Naturally their names soon become household words in art circles. Criticism of their at first unfamiliar and then altogether too familiar achievements feeds the flame by ensuring publicity and so extending the reputations to the man in the street. It invariably is rebuked by the reminder that Ruskin was wrong about Whistler and the Quarterly about Keats. In fact they contrive almost to monopolise criticism and press comment—perhaps on the same principle that wife-murder and bank robbery are more likely to be front-page news than marital affection and good citizenship. The B.B.C. (also a public body existing on virtually public funds) lends a hand, or rather a voice. And the voice is purely one-sided unless by chance somebody like Ivor Brown gets a word in. For the rest the people invited to speak on the Home Service or discuss learnedly on the Third Programme are camp followers of the stage army if not active members of it.

The immediate point one wishes to make about this business is that it is the doubtless enthusiastic propaganda of a minority who are spending the money of all of us, including the vast indifferent majority and probably a violently disagreeing majority, on their fancy. They will assure us that it is for our broadening and our good: a point we will not argue here. As a person concerned with the appreciation of painting and sculpture I personally am even grateful at times for the opportunities they give of acquaintance with "the one half Rome." But if I happened to be an artist who belonged to "the other half Rome" I think I should have views on the subject which could be summed up as "no taxation without representation." Or is that one of those old-fashioned democratic ideas?

FAIRINGS

TO attempt any selection of the alluring wares so profusely spread before one's eyes at the Eleventh Antique Dealers' Fair would be an invidious task, were it supposed that mention or non-mention implied that one piece was superior to another, or that the tastes of one sort of collector were preferable to another's. Indeed, since it is clearly impossible to cater exclusively for any one class of collectors, in the normally accepted sense of that word, it would perhaps be best to consider the interests of the happiest and best-balanced collector of all—he or she who collects the things which go to the making of a beautiful home. Since, moreover, the majority of the exhibits at this year's Fair belong to the XVIIIth or early XIXth centuries, similar limits may be drawn for this brief commentary; nor has mention been made of those "elegant and superb" pieces which, in the words of the Introduction to the *Catalogue of the Fair*, "make a hole in most bank accounts." Whereas the pieces selected and illustrated here are of high quality, and by most not to be afforded without considerable sacrifices in other spheres of spending, they are nevertheless not beyond the aspirations of the collector.

Alas, in these days not everyone can collect a fine Georgian house, but in default of this a good room can be adapted to receive without discord the XVIIIth century furnishings destined for it. The carved chimney-piece and overmantel illustrated in Fig. I, with its unusually narrow upright port, would be particularly suitable in a room too small to accommodate the massive chimney-piece more usual in a house with similar pretensions to elegance. Curiously



Fig. I. Chimney-piece and overmantel, carved wood. About 1760. Courtesy Pratt and Sons Ltd.

enough, it comes from a house (Melton Constable, in Norfolk) which, though built in the XVIIth century, was fitted out in the XVIIIth century with quite a series of noble chimney-pieces. These were no doubt the innovations of the third baronet, Sir Jacob Astley, or of the "improving" fourth baronet, Sir Edward. Since Sir Edward Astley only succeeded to the title in 1760, it is not easy to decide which of them might have installed this delicious essay "in the French taste." It is not difficult to imagine it gracing some room of appropriately small dimensions, a boudoir or private room for relaxation, with comfortable low armchairs in the same French-derived style.

Akin to this in feeling, and close to it in date, is the table in Fig. II, unmistakably English in the shaping of its legs and in the fretted pattern round the sides. It has, nonetheless, more than a little of the "French taste," as may be seen from a comparison of the legs with those of Chippendale's "French chairs" illustrated in the 1762 edition of *The Gentleman and Cabinet-Makers' Director*. The superb quality of the carving on this table, however, and the free fantasy which makes wings of the rococo scrollwork at the top of the legs, render it a piece of unusual attractiveness.

The lighting of "period" rooms is always a vexed problem, but there can be no doubt that, if feasible, candlelight, caught in the depths of old glass and brilliantly thrown back from it, is without rival. The chandelier illustrated in Fig. III is not only a notable piece of early English glass-cutting, but a perfect adjunct, on account of its size, of the moderately proportioned room of today. The arms and candle-holders made in one piece suggest a very early date, and the cutting is what might be expected in the reign of George I. Although the design of the shaft is not beyond reproach when viewed from the side, this chandelier when seen from below and lit by candlelight above, must have been a very beautiful sight.

For a simplicity of beauty matching that of the chandelier, we may turn to the silver hot-water jug in Fig. IV, which is also close to the chandelier in date. Made by Paul Lamerie, it bears the London hall-mark for 1727, and is engraved with the arms of the



Fig. II. Table, carved mahogany. About 1760. Courtesy Phillips of Hitchin Ltd.

Edgcumbe family. Its simplicity of line, scarcely broken except for an austere moulding here and there, may come as a surprise to those who associate with the great Huguenot silversmith the more elaborate ornamentation of the baroque and the incipient rococo styles.

To place pictures last on one's list may seem to some an act of sacrilege, but a good picture is in truth the crown of success in creating a beautiful room. How much the more so, in an XVIIIth century room, if the picture is not only itself a pleasant work of art (for few today can aspire to possess the pictures of the great masters) but a perfect mirror of its time. This is pre-eminently the case with the conversation-piece by Benjamin Wilson here illustrated as Fig. V. In the chair sits Edward, twelfth Earl of Derby, Lord

FAIRINGS

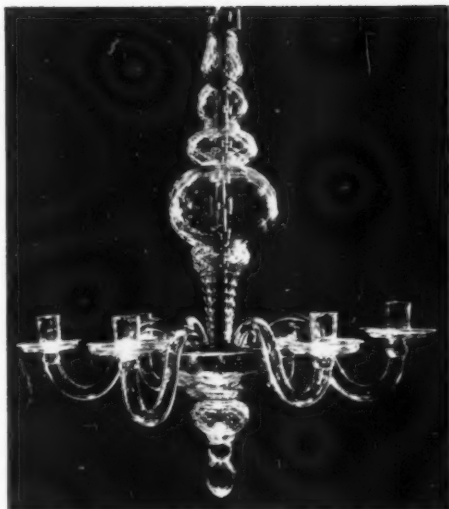


Fig. III.
Six-light
glass
chan-
delier.
About
1725.
Courtesy
W. G. T.
Burne.



Fig. V. Conversation-piece by Benjamin Wilson.
Courtesy Leger Galleries.

Lieutenant and Custos Rotulorum of the county of Lancashire, but better known to fame as the founder of the Derby and the Oaks. His gun and his dogs declare the sporting gentleman. By the steps stands his wife Elizabeth, daughter of the sixth Duke of Hamilton and Brandon, holding up her son Edward Smith, the future thirteenth earl. On the right stands that characteristic appendage of an XVIIIth century conversation-piece, the family chaplain, the Reverend Donald Olivier Etough. His status and dependance are as subtly indicated as that of the chaplain in Hogarth's "The Strode Family" in the National Gallery. The subsequent family history has a further "period" twist, for on the death of his first wife in 1797, the twelfth earl married an actress, "the lovely and accomplished Miss Farren," who made her last appearance as Lady Teazle on the 8th April, and her first appearance as the Countess of Derby on the 1st May, 1797.



Fig. IV.
Silver hot-water
jug by Paul
Lamerie.
London hall-mark
for 1727.
Courtesy
H. R. Jessop Ltd.



Fig. VI. Old Worcester Vase, 19½ ins. high. Apple green ground. Marked "Flight, Barr & Barr, Royal Porcelain Works, Worcester, and London House, 1 Coventry St." Showing a panel or reserve painted with a scene from *The Tempest*, "Miranda and Ferdinand," and on the remote or other side, a view of Mucross Abbey, Lake of Killarney. The base of the vase is 6½ ins. square. On the neck are two panels of flowers, and on the vase proper at each side, under the horses'-head handles, are also two panels of flowers, like the one shown in the picture.

(The property of Lories Ltd.)

SOME SIMPLE OAK FURNITURE—Part I



Fig. 1. Joint stool of around 1600, with moulded edge to the seat, carved legs and plain stretchers.

(By courtesy of the Victoria and Albert Museum.)

UNTIL the second half of the XVIIth century the commonest wood used for furniture in England was oak. It was plentiful and widely distributed. Other woods were also used—elm, beech, chestnut—although few early examples in these materials have survived, largely because of their liability to decay.

Long before "furniture," properly so-called, was made in any quantity, beautiful woodwork was carried out on the fixed fittings of ecclesiastical buildings. Reredos, rood screen, choir stalls, pulpit and lectern all survive to this day to show the skill of English woodworkers from the XIIIth century onwards. Such work is outside the scope of a series of articles on furniture, but the reader who is interested in glorious workmanship, or the broader problems of the treatment of wood, can inspect at his leisure the early English woodwork in churches and cathedrals scattered up and down the land. It is interesting to note, however, that early English work in wood

is much more clumsy and crude than contemporary work in stone or armour or silver.

AVAILABILITY

In the first quarter of the XVIIth century (reign of James I) the supply of oak was increased by heavy cutting of ripe timber. This fact, combined with the general rise in the standard of display (if not of living), brought about a great increase in the production of oak furniture. In fact, furniture made before 1600 is comparatively rare and is not likely to come the way of the beginner with a modest purse. Pride of possession tends to antedate most antiques, and many an owner points with confidence to an "Elizabethan" chair or chest, which in fact was made some score of years after the Queen's death. It must be remembered also that in the XVIIth century, as in later periods, country workmen were often behind the times and imitated features which were

SOME SIMPLE OAK FURNITURE



Fig. II. Chest, composed of six plain boards, with the minimum of decoration.

out-of-date in fashionable circles. The mere presence, therefore, of some characteristic of an early epoch is not enough in itself to date the piece.

STOOLS

Stools were amongst the earliest articles of furniture. Chairs were reserved for the great, and stools and chests were the seats of ordinary people. In the early form of stool, the seat rests on two broad supports with buttressed edges, with a deep rail, below the seat, at the front and the back. The later stools were "joined": four legs have replaced the broad supports, and the legs are joined below the seat by rails and, just above the ground, by stretchers.

Fig. I shows a "joint stool" from the Victoria and Albert Museum. The date is around 1600. The brief official description is that "the seat has a moulded edge, and rests on four turned legs carved with concave gadrooning, which are joined beneath the seat by rails

with carved borders and below by plain stretchers."

Such stools make good occasional tables. Owing to their method of construction and their weight they do not knock over easily, and the wood is so hard that the ordinary kick or blow will scarcely leave a mark. It is to be remembered, however, that in origin they were designed as seats, not as tables, for the demand for small tables did not arise until tea and coffee had become popular after the Restoration.

CHESTS

In early days the chest played an important part in life as a place of storage of everything of value—clothes and silver. It was solidly made and very heavy, so that it was difficult to move and was furnished with a large lock. There were practically no cupboards or chests of drawers, so that the chest was indispensable. Often there was a till for money at one end with a hinged lid.

Figs. II and III show two varieties of chest; the

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Fig. I shows a "joint stool" from the Victoria and Albert Museum. The date is around 1600. The brief official description is that "the seat has a moulded edge, and rests on four turned legs carved with concave gadrooning, which are joined beneath the seat by rails

with carved borders and below by plain stretchers."

Such stools make good occasional tables. Owing to their method of construction and their weight they do not knock over easily, and the wood is so hard that the ordinary kick or blow will scarcely leave a mark. It is to be remembered, however, that in origin they were designed as seats, not as tables, for the demand for small tables did not arise until tea and coffee had become popular after the Restoration.

CHESTS

In early days the chest played an important part in life as a place of storage of everything of value—clothes and silver. It was solidly made and very heavy, so that it was difficult to move and was furnished with a large lock. There were practically no cupboards or chests of drawers, so that the chest was indispensable. Often there was a till for money at one end with a hinged lid.

Figs. II and III show two varieties of chest; the

APOLLO



Fig. III. Chest, of more elaborate construction and decorative carving.



Fig. IV. "Bible box." Really a chest in miniature. The front is decorated with a double band of perpendicular flutings, and lightly-carved scroll work.

SOME SIMPLE OAK FURNITURE



Fig. V. A variant of the "Bible box," with a sloping lid and compartments to form a portable desk.



Fig. VI. Dining Table, middle of the XVIIth century. The frieze is carved with lunettes and the six turned baluster legs are joined by plain stretchers. (By courtesy of the Victoria and Albert Museum.)

former is composed of six plain boards, with the minimum of decoration, and the latter is of more elaborate construction and decoration.

Chairs, as we shall see, were not extensively made until well into the XVIth century, and ordinary folk sat either on stools or on chests. Sometimes the top of a chest shows signs of wear in the places where many people had sat on it.

Early in the XVIIth century a drawer was sometimes added to the chest, often in the lower part. Clearly security was not of prime importance in such cases, for the drawer could not be as well protected as the chest itself. Convenience seems to have been the motive—a desire to save the trouble of digging about in the large chest for some article eventually found in the bottom. The development, tentative at first, was of great importance, for it was the forerunner of the “chest of drawers” (called at first “chest with drawers”) which in its name still preserves the memory of its origin.

The old oak chests have seen many changes of fashion. At first the repositories of the valuables of the great, they were relegated to an attic or given away to a servant as oak came to be supplanted by more fashionable woods and as more convenient methods of storage were evolved. In the course of time they came to be used commonly as corn bins, and now they are returning to fashion once more—and to hold the spare linen, which is now almost as rare and irreplaceable as when the chests were first made!

BOXES

Fig. IV illustrates a “Bible” box. It will be seen that it is a chest in miniature; the double band of perpendicular flutings and the scroll work below could well appear on the front of a chest.

Fig. V shows a variant of a box, in the form of a portable desk with a sloping lid, the front and sides with a single band of perpendicular flutings.

TABLES

The early tables consisted of a board, or series of boards, placed on supports at either end. There were

no legs and no joining. If the board was too long for the whole weight to be taken at the ends, intermediate supports were introduced. When not in use these “trestle” tables could be taken to pieces and stacked against a wall. Trestle tables are not common, for they were seldom made after the middle of the XVIth century. At about that date two changes appeared. The “draw top” table was introduced, in which an extension could be pulled out from under the top, and, more important for our purpose, legs were added, joined permanently to the top, and the table as we know it was born.

Fig. VI shows a dining table of the middle of the XVIIth century, from the Victoria and Albert Museum. The carving of the frieze helps to relieve the air of severity suggested by the simple baluster legs and the plain stretchers.



The West Country Antique Dealers' Fair, being held at the Rougemont Hotel, Exeter, will be opened at 2.30 p.m. on Monday, July 23rd, by Dame Georgiana Buller, D.B.E., R.R.C., J.P., and will continue until Saturday, 28th July, from 11 a.m. to 7 p.m. daily. It is the first exhibition of its kind to be held in the West Country; collectors in the area are likely to have rewarding visits and the Fair will encourage everyone to an abiding interest in the fascination of antiques. All exhibits will be subjected to examination by an expert committee, all of whom are members of the British Antique Dealers' Association. A contribution from the receipts will be given to the St. Loyes College for Training and Rehabilitation of the Disabled, Exeter.



Mr. Frank T. Sabin, whose business commenced over a century ago, has now moved to Park House, Rutland Gate, opposite the Knightsbridge Barracks. A large gathering assembled at the Exhibition held there and opened by The Lord Brabazon of Tara, Vice-President of the Air League, on Tuesday, June 5th. The two masterpieces, Velazquez's “Queen Isabella” and “The Dance” by Rubens, are presented in beautiful surroundings, and other notable paintings on exhibition are works by Boucher, Fragonard, Lancret, Cuyp, Hobbema, Cranach, Murillo, Tintoretto, Goya, Reynolds and Gainsborough. The whole of the proceeds from the sale of the catalogues will be given to the Air League.

Chinese Enamelled Polychrome Porcelain

BY W. W. WINKWORTH

(This article describes and discusses an Exhibition now being held at the premises of the Oriental Ceramic Society, 48 Davies Street, until July 21st, 1951. Admission 1/6. Illustrated catalogue with introduction by Sir Harry Garner, 3/6.)

A SERIOUS and comprehensive attempt to deal with the wares of the Ch'ing dynasty (1644-1911) by Mr. R. S. Jenyns of the British Museum will probably appear in the next month or so, and this, combined with the present Exhibition, seems to show that Chinese porcelain of the K'ang-hsi and later periods may once again become the object of serious attention from experts and museum authorities. Since 1915, when Hobson's two volumes appeared, there has, it is true, been little real progress; nor did Hobson's own work on the later ceramic wares of China do much to add to our knowledge. At the time when it was written, serious collectors, led by George Eumorfopoulos, had turned to other periods, and the standard of connoisseurship was, in museum circles, by no means high; the best judges were at that time usually antique dealers or collectors.

The publication of the David Collection Catalogue and the Chinese Exhibition improved matters, but only slightly. Neither the discriminating collector, nor the careful and scrupulous antique dealer, can do much in this sort of study; the sale-room cataloguer, can do more, perhaps; but what is really needed is that rare event, the combination of the disinterested student and the keen china-lover. In English ceramics it is by no means so rare as in Oriental. One might instance Sir Percival David as the ideal combination for Chinese ceramics; but this is a case where the good is the enemy of the best. The good judge of Chinese wares tends to become more and more Chinese in his tastes and studies. But ceramics is an international subject. He tends to become more and more devoted to the artistic side of Chinese ceramics, the side on which Chinese pots can be considered great works of art. But ceramics is a minor art, a craft, almost; in proportion as it rises to the level of painting or sculpture, it ceases to be itself. In both respects, the English ceramic student scores over the Orientalist. He is forced unwillingly enough, be it admitted, but still he is forced, to take notice of Sèvres, Meissen, Delft and German stoneware. He is even compelled to be aware of the later Chinese wares, and perhaps, with more grace and a kinder welcome, he notices Kakiyemon and Imari, though other Japanese wares need not trouble him. So much for the international side of the subject. On the artistic side, he is again forced to notice the inferior specimen, the technical failure, the insignificant piece, the fragment, and the damaged wreck. He is lucky in that his field is fairly small and its literature not too obscure.

The literature of Chinese ceramics increasingly tends to get into the hands of Oriental specialists. But whereas Chinese bronzes and jades can be studied in isolation, Chinese ceramics cannot, at any period. The earliest wares are part of general anthropology; the Han and



Fig. 1. Pink ground, poem on reverse. Yung Chêng mark. (1723-35—A.W.) 5½ ins. Mr. R. H. Palmer.

T'ang of Hellenistic studies; Sung takes one to Japan, Indonesia, and the Near East; Ming again to the Islamic world and the West, and the Ch'ing dynasty, the subject of the present exhibition, brings in the whole civilized world. There are plenty of problems. Does the naturalistic Chinese flower-painting of the seventeenth century, which influenced the porcelain-painting both of famille-verte and famille-rose, show European influence, as Dr. William Cohn seems to suggest in his *Chinese Painting* (Phaidon Press)? Many critics would claim that it does not, but goes back to the Sung Academy style with no trace of botanical Western associations. Masterpieces of this Chinese flower-painting style, which it should be recognized is essentially a painter's not a china-decorator's style, are to be seen in splendid examples here. Are they pure Chinese taste, or has the European botany-book influenced them? The point is one on which ceramic specialists are sure to have something to say. If painters like Yün Shou-p'ing (A.D. 1633-1690) were influenced by European botany-books and prints, a fortiori one would expect the china-painters of Yung Chêng (A.D. 1723-1735) to show signs of the same influence. It seems possible to argue that they do not. We know something of what happens in such cases from the analogy of Meissen and Chelsea; inevitably the plant tends to be shown as a diagram, a detached specimen, not as a picture of a living and growing thing. Not only is this diagrammatic aspect of plants never seen in Yün Shou-p'ing's work, but it never occurs in the Chinese porcelain influenced by the realistic flower-painters of China; the Imperial wares are free from it.

The selection committee has on the whole chosen very little that shows European influence for this show, except armorial ware. It is therefore perhaps more essential to make quite clear which pieces, of those that might be suspected of Western affinities, are on the view here maintained, entirely free from them. Such are, of course, all the flower subjects of Imperial type in both "rose" and "verte" enamels. Note 158 is strongly



Fig. II (left).
White porcelain.
Classical landscape
in famille-rose
enamels. Poem
with date 1747.
Height 6 ins.
Mr. R. C. Bruce.



Fig. III (right).
"Birthday plate,"
red and green.
Marked K'ang Hsi
(1662-1722—A.W.)
10 ins.
Mr. R. H. Palmer.



Fig. IV
(left).
"Birthday
plate" in
famille-verte
enamels.
Marked
K'ang Hsi
(1662-1722).
5 1/2 ins.
Mr. R. H.
Palmer.



Fig. V
(right).
Famille-
verte, coat
of arms on
border.
K'ang Hsi
(1662-1722—
A.W.)
14 ins.
Mr. R. H.
Palmer.

European, 152 the purest Chinese, and one of the rarest things in the show. 178, here illustrated, Fig. I, is another piece in the same class, again in purest Chinese taste. 177, the landscape vase, Fig. II, is, of course, again entirely Chinese. Western elements never crept into Chinese classical landscape at all; despite the Western affinities of painters like the Jesuit Father Acunha (the painter Wu Li), they kept the West out of their art. This was not true of Japanese artists, who were more eclectic; one or two artists of high standing, notably, of course, Shiba Kokan, but also even Tani Buncho, introduced some improvements taken from Western sources: that is perhaps why Buncho's landscapes, even those in purest Chinese taste, are so good; for Western art was in fact a short cut to the true principles of early Chinese landscape drawing, based on architectural perspective, and sometimes forgotten by later Chinese painters like Wang Hui, who tried to copy Sung landscapes.

A very fine bit of drawing which might seem to have some Western influence, but has really none, is No. 29, a ploughing scene; the style is pure Sung.

One of the most beautiful designs in XVIIIth century Chinese porcelain is seen in No. 235. This design is of purely European origin, but used with a skill not surpassed even by the artists of the du Paquier factory of Vienna of about the same date, who, splendid draughtsmen though they were, could perhaps not easily have rivalled the pale yellow and mauve of the enamels. Indeed, with 158 and the armorial wares, these are the only examples of Western artistic influence. Technique is another thing; famille-rose enamels are a Western technique adapted—and improved, be it noted—in China. The colour-effect of No. 191, for instance, is something entirely unlike anything in even the finest Meissen. Not necessarily superior, of course, but not the same. Sèvres is the nearest thing; the "soft-paste" body made it possible to heap on the colours very thick to get depth; this was apparently impossible on Meissen, and only attained by the Chinese at the cost of an uneven surface, all the colours but the red of famille-verte and famille-rose being quite definitely raised above the surface of the glaze on which they lie. That the Chinese had the



Fig. VI. Famille-verte enamels. Birds, reeds and lotus in Sung style. 6½ ins. Mark of K'ang Hsi. (1662-1722. A.W.). Mr. R. C. Bruce.

same aims as we did, and wanted to get a smooth surface with no unevenness, is obvious. Take the "Birthday Plate" type (Fig. III), No. 3 and No. 10 in the catalogue, and Fig. IV (No. 119 in the catalogue). The border on these is in skilfully variegated iron-red; on No. 10 there is a little thin green enamel; on the others, none. The whole scheme of drawing and colouring in No. 3 (Fig. III), with its brown wild geese and autumnal tree, is designed to avoid the unevenness of surface inseparable from the use of a more varied scheme of colour which would have had to include dark green, which must be thick to get the strength of tone required, and "aubergine," the purple from manganese which to be effective has to be fairly thick as on the horse (33) and the dragon (34) and on the tree-trunk (Fig. V). This latter is not only a masterpiece of design hardly surpassed even by Utamaro, but has the additional rarity of a tiny Portuguese coat of arms in the centre top border-panel; its effect in the photo is too dark; really the colours are light and fresh like the best modern paintings of our own schools.

Of course, the O.C.S. has chosen too big a subject for one show; the varied colour schemes of K'ang-hsi famille-verte would alone have been enough for one exhibition. For on the best types, the colour schemes were very cunningly thought out. Take No. 98 (Fig. VI); here the colours are much more numerous than one would think, but all so toned down that an almost monochrome effect is attained, to give the look of the old Sung painting which is undoubtedly the inspiration of this type of bowl, of which one other is here (No. 130). These are some of the rarest and best of all Chinese polychromes—except that they are far from chromatic; the beauty is in the drawing—which is another side of Manchu period porcelain to which a whole exhibition could be devoted. Sometimes drawing and colour-effect are combined, as on No. 155 (Fig. VII). This piece, along with No. 178 (Fig. I) is one of the gems of the show. It has on it a poem signed Ch'ieh-t'ao, the literary sobriquet of T'ang Ying, one of the three great directors of the factory at Ch'ing-teh-Ch'en appointed by the Emperor. The ground-colour is a high-temperature



Fig. VII (left). Imperial vase, famille-rose enamels on blue ground with poem signed by T'ang Ying. 7½ in. About 1730. Mr. R. C. Bruce. Fig. VIII (right). Engraved "ruby" ground, pale blue base and interior. Seal mark of Ch'ien Lung (1736-1796—A.W.) 12½ ins. Mr. R. C. Bruce.

cobalt monochrome of delicate lavender tint; on this the flowers are enamelled with telling effect, the white of the petals being almost modelled in low relief in enamel. The dating of these masterpieces is not yet by any means at present arranged in the orderly sequence which might enable us to follow the changes and developments of styles and techniques. What is needed is a *corpus vasorum* which will probably remain unattainable for many years. Meanwhile, the cyclical data of the landscape vase, Fig. II, 177, which is probably 1747, gives a basis. It probably represents the last triumphs of a style which was replaced eventually by that of 196 (Fig. VIII)—date unknown but perhaps as late as 1770-1780.

To revert to European influence, No. 237, part no doubt of one of the amazingly perfect tea services made about 1730 and earlier for Europe, would be a tempting example for the more confirmed believers in extensive adaptation of Western motifs. But quite wrongly; it belongs to a series of which the purely Chinese derivations are well established. It is indeed astonishing that this style, with its undoubted associations with Canton and "Canton Enamel" on copper, so seldom shows any Western elements.

In conclusion, a word of praise for the Catalogue, with its 267 entries, its 14 plates, and its Introduction by Sir Harry Garner. The standard is high; the one piece in the show which is probably a fake, No. 172, a European imitation, is listed as "included for study"; one other piece is catalogued with commendable caution, but was well worthy of inclusion for the advanced student's benefit; and the Introduction is excellent. It is to be hoped, however, that Sir Harry Garner's quotation of the Chinese authorities' term "cloisonné" enamel for pieces like 178 and 196 will not confuse people.

[Continued on p. 25]



Fig. I. Silver-gilt dish, about 1450. Llanafan Church, Cards.



Fig. II. Silver-gilt dish, second half of XVth century. St. John the Baptist Church, Bristol.

Portuguese Silver in the Possession of English Churches

BY C. C. OMAN

THE majority of those who have written about English church plate have been specialists in this particular sphere and have rather tended to flounder when they have encountered pieces quite outside the English artistic tradition. The Portuguese origin of one of the pieces to be described is obvious from an inscription. None of the remainder have hitherto been attributed either to Portuguese or Spanish workmanship. Pieces of plate of foreign manufacture are to be found in the churches of every county. A great many of them have been brought back by travellers on the Continent during the last hundred years but there are also many which have been in England for very much longer. These are generally of greater artistic interest than the more recent arrivals.

In the present article we shall deal only with Portuguese pieces but it should be remembered that English churches also shelter interesting examples of Dutch, Flemish, French, German and Spanish workmanship. Much of it deserves to be better known but anyone who would like to publish them must be prepared to travel to the most unlikely places and to encounter great difficulties in obtaining photographs, unless he is his own photographer. I must here thank the incumbants who have most kindly helped to make this article possible.

The Portuguese pieces which we shall discuss are, with one exception, all bowls or dishes. Since all of them reached England before the great collecting period, it is perhaps as well to explain how they came to find their present resting places. In the reign of Edward VI the parish churches of England were despoiled of all their plate except for a single chalice and paten (or two in the case of very populous places). During the reign of

Elizabeth the memory of the recent spoliation and the uncertainty of the religious future acted as a deterrent and the quantity of the plate in churches remained practically unaltered. By the beginning of the reign of James I the laity were becoming much more ready to contribute new plate to serve as flagons for the communion wine, alms dishes, etc. Most of these gifts were made expressly for church use but many donors, right down to the beginning of the XIXth century, were quite content to give pieces which had previously been in domestic use. This was particularly common in the case of the members of the more Puritan wing of the church.

As I pointed out in the June, 1950, issue of *APOLLO* when dealing with the Portuguese influence on English silver, it seems probable that quite a lot of plate was imported from Portugal in the first half of the XVIIth century. In 1604 James I patched up a peace with Spain so that English merchants were once more free to visit Lisbon from which they had been excluded ever since Portugal had been dragged into war with England as a consequence of the accession of Philip II of Spain to the Portuguese throne in 1580.

It was probably the exotic appearance of Portuguese plate which appealed to the English merchants. Though they can hardly be credited with any antiquarian interests, they appear to have bought ancient work almost as readily as contemporary. We shall discuss those of their purchases which have drifted into churches, in their chronological order.

The earliest piece (Fig. I) is at Llanafan church which is a few miles from Aberystwyth. It is 9½ in. in diameter and has a wide rim embossed with a battle in which ten

PORTUGUESE SILVER IN ENGLISH CHURCHES



Fig. III. The same dish as in Fig. II but showing the boss removed.

men and two monsters are engaged. The background of the rim and the central part is decorated with rich foliage. In the middle is a very attractive boss with a white rosette surrounded by light blue, dark blue and chocolate opaque cloisonné enamel. It is obviously a piece dating from the middle of the XVth century. According to Sir Samuel Rush Meyrick (*History and Antiquities of the County of Cardigan*, 1808), it was used for the communion bread and had been presented by "one of the Earls of Lisburne." He probably meant one of the earlier viscounts as the earldom was a recent creation of 1776, so that the second earl was still alive at the time that he wrote.

There is no doubt at all about the date of presentation of the next dish (Fig. II) as it was given in 1629 to the church of St. John the Baptist, Bristol, by Mr. Walter Ellis who had been a church-warden in the previous year. The rim is engraved with wild men fighting birds and monsters amidst foliage. It appears to be a little later in date than the Llanafan dish, though probably not more than twenty years. The centre of the dish is occupied by a boss which is engraved and was formerly enamelled with the arms of the Worshipful Company of Tallow Chandlers and the initials *w.c.* This boss is removable, leaving a box-like cavity. On the inside of the lid is a merchant's mark and the date 1630 (Fig. III).

Next in order is a dish (Fig. IV) which was presented to Wombourne church, Staffs., in 1701 by the Rev. Edward Smith who was a son of the lord of the manor. It is 9½ in. in diameter and has a rim embossed with zig-zag alternating with lilies. In the centre is a spirited rendering of a caraval. At the aftermast can be recognised a



Fig. IV. Silver dish, late XVth century. Wombourne Church, Staffs.

flag bearing the arms of Portugal and at the foremast one with that of the Order of Christ under the patronage of which most of the explorers of the heroic age of Portugal set sail. This dish which was made in the days of Vasco da Gama, must have reached England by 1606, as it bears the London hall-mark for that year in strict conformity with the law, so seldom observed, that even foreign plate should be passed through Goldsmiths' Hall.

So far I have not encountered any piece of Portuguese Renaissance plate, though I have one suspected example to verify in Yorkshire should an opportunity arise. The next piece is a small dish (Fig. V) which was given to Berden church, Essex, evidently to serve as a paten. It



Fig. V. Silver-gilt dish, first half of XVIIth century. Berden Church, Essex. (On loan to the Victoria and Albert Museum.)

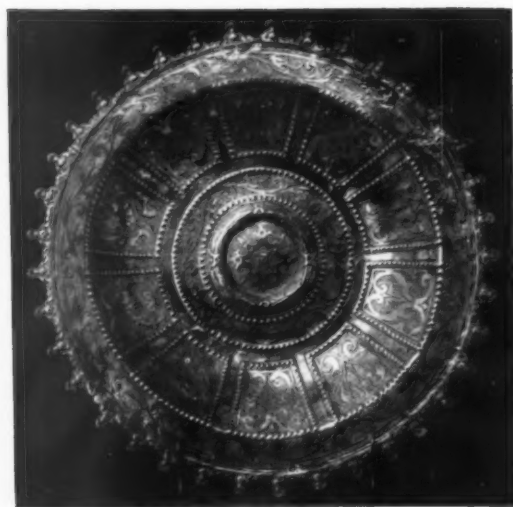


Fig. VI. Silver Bowl, about 1630. West Ogwell, Church, Devon.

is 6 $\frac{7}{8}$ in. in diameter and illustrates several characteristic forms of decoration popular in Portugal in the first half of the XVIIth century. Most of these reappear on a handsome bowl, 9 $\frac{1}{4}$ in. in diameter, at West Ogwell church, Devon (Fig. VI). A very similar piece (Fig. VII) was to be seen at the Exhibition of Portuguese Baroque Art held at Oporto in 1949.

I have been unable to obtain photographs of the two dishes belonging to St. Benet, Pauls Wharf, but fortunately they belong to a well-known type of Portuguese art heavily indebted to India. Both belong to the second half of the XVIIth century. The larger is 20 in. in diameter and bears a mark with IRG. In the centre are embossed two cocks, beak to beak, whilst around is a



Fig. VII. Silver Bowl, about 1630. (In a private collection in Portugal.)



Fig. VIII.

Silver-gilt reliquary, Lisbon mark, about 1670, with additions by Paul Storr. Lambeth Palace Chapel.

(On loan to the Victoria and Albert Museum.)

luxuriant wreath of flowers. The second is 9 in. in diameter and embossed only with flowers and fruit. Both dishes formed part of a gift made in 1712 by Elizabeth James, a wealthy and eccentric lady with Puritan views. The larger dish is inscribed, "This is dedicated to the Great God of Abraham, Isaac, and Jacob, the Father of Our Lord Jesus Christ who has redeemed my soul and reserved my body. His name be glorified for ever by me Elizabeth James." The smaller dish bears an inscription in the same style but both are excelled by her private creed, running to twenty lines, which is engraved on the London-made flagons which she gave at the same time. These now belong to St. Mary-le-Strand.

The last piece to be illustrated (Fig. VIII) is the only one which was made for a religious use. At first sight it looks like a ciborium but it is necessary to discount the bowl and the flat part of the cover which are amongst the latest works of Paul Storr and bear the London hall-mark for 1836-7. The original parts bear the Lisbon mark and that of an unknown silversmith who used a MRE monogram. On the foot is an inscription recording that the piece was made to contain a relic of the Holy Blood and was presented to the royal abbey of Alcobaça in 1690. The decoration suggests that the date of manufacture was perhaps twenty years earlier. The fabulously wealthy abbey of Alcobaça was thoroughly sacked by the French during the Peninsular War but some of its treasures were saved and can be seen in the National Museum in Lisbon. The fragments of this reliquary were probably picked up by some Englishman in Lisbon. This cleverly adapted piece was only given to the archiepiscopal chapel about eighty years ago. The manner in which the work of the two different periods combine into a beautifully proportioned whole is a further instance of Paul Storr's artistic genius.

Morris and the Victorian Revival

BY NORMAN PROUTING

Amongst the many Festival of Britain Exhibitions are two showing directly contrasted aspects of the Victorian scene. One, at the Victoria and Albert Museum, is made up of objects from the Crystal Palace: the other is to be seen at the Water House, Walthamstow, and is a display of the work of William Morris.

WITH the Great Exhibition of 1851, Victorian taste may perhaps be said to have reached its peak: amply represented at its best by Joseph Paxton's superb glass and iron structure, which came to be called the Crystal Palace; at its worst by a regiment of exhibits, some of them so monstrous that even the catalogue's vivid illustrations and descriptions can scarcely make them seem credible.¹ The modern taste for Victoriana may equally well be reaching its own peak this year; romantic nostalgia for the leisured summer of a hundred years ago increased by the historic association of the Festival of Britain. The vast embrace of fashion has already widened to include between architecture, both public and domestic, at one end of the scale, and bric-à-brac but lately raised from the status of junk at the other—many fields of fine and applied art—painting, literature, furniture, interior decoration and book illustration to name but a few.

Among the frequent revaluations of XIXth century artists, however, are some surprising omissions, none more curious than the familiar and august name of William Morris. True, there have been a biography and a book of reminiscences during the past few years, a collection of his letters has lately appeared, his leadership in the movement to protect ancient buildings from decay and over-restoration is universally acknowledged, and a tribute to his inspiration as a social reformer has been paid by the Prime Minister. Furthermore, both The Water House, Walthamstow, where he lived as a boy, and Kelmscott Manor, Lechlade, the Elizabethan country house which was his home for the last 25 years of his life and after which he named both his printing press and his London house in Hammersmith, have been opened to the public as permanent Morris Museums. Nevertheless, his work as an artist, particularly in the domestic sphere, still awaits re-discovery. No popular editions of the great productions of the Kelmscott Press² appear on the bookstalls; his wallpaper and chintzes, though easily obtainable, have rarely replaced the ubiquitous Regency stripe; few walls now support his paintings, and fewer still his tapestries; even the Victoria and Albert Museum opens his famous refreshment room no longer, and can show but one example of his furniture.

It is in the last named medium that we can best see illustrated the admirable principles with which he and the designers working for his firm composed their designs. And by an extraordinary paradox we can at the same time perhaps discover some of the reasons why much of his work has, so far, failed to attract the modern collector of fashionable Victoriana. To do this we must look very briefly into the nature of and the main reasons for the present revival. As long ago as 1934, in Mr. Evelyn Waugh's novel, *A Handful of Dust*, we find a house built in the full flower of mid-Victorian taste referred to as "amusing." The word is significant, for it provides the key to the modern fashion. Reinforced by the enthusiasm of John Betjeman, the erudition of Hugh Casson and

many contributors to the *Architectural Review*; beguiled as we are by the charming pastiches of Oliver Messel, Cecil Beaton, and the late Rex Whistler, it is none the less primarily because of its "amusing" quality that the taste has become a vogue.

The very pretentiousness of the Victorian interior has become endearing, evoking for us a picture of a spacious and leisured age. Its close proximity to the ridiculous and its frequent touches of fantasy help our escapism from the cost of living index and a few pennyworth of meat. These enjoyable qualities are in fact the same ones which Morris, regarding pretention and nonsense as faults, made it his chief aim—one might almost say his life's work—to avoid. The designs of Morris and Co. are the actual antithesis of the papier-mâché furniture, the shell-work pictures and the bobble-fringe which conjure up the charm of a Victorian room for us today. Such conceits, and the taste which flowered in the Great Exhibition and the years that followed, were to Morris the anathema that "jazz modernistic" is to the good modern designer of the present. He was to achieve during the XIXth century what men like Ambrose Heal and Ernest Gimson were to achieve during the XXth, namely, liberation from the vulgar and the sham. It is our misfortune that, living in a bleak and insecure age and looking backwards to the more recent past of our grandparents, we lose sight of the vulgarity and see only enviable self-confidence; the sham grandeur, even at its most debased, evokes for us prosperity and comfort rather than the insensibility of the Victorian *nouveau-riche*. We, the *nouveau-pauvre*, due to nostalgia and a reaction to austerity, are in danger of a stronger bias in aesthetic judgment about the period under consideration than about almost any other.

The works of Morris and Co., with their rigid principles of design and simple but honest use of craftsmanship and materials, are apt to be overlooked amid the more facile splendours of their contemporaries. In the light of our romantically hazy appreciation Morris seems to be just another Victorian, rather more gloomy and not nearly such fun as the many whose names are paradoxically unknown to us. To him a chair should not be a swollen cushion, nor yet an inlaid gilt throne modified to suit the drawing-room, but rather it should be a well proportioned and simple object for sitting in, alert but comfortable, in which to consider and discuss, with appropriate seriousness, the striving for the good life, the social problems of the age, and the works of Ruskin and Carlyle.

Among the designers working for the firm during its first great period of development was Morris's great friend, the architect and painter Philip Webb, builder of Morris's first home, The Red House, Upton; with Webb was his pupil, George Jack. Also contributing to the aesthetics as well as the organisation was the firm's manager, George Warrington Taylor. Their leader, approving, modifying, advising, and adding his own

APOLLO



Fig. I. Armchair by Morris and Co., about 1877. A revolutionary design in its day.
By kind permission of Miss F. J. Lefroy.

MORRIS AND THE VICTORIAN REVIVAL



Fig. II. Morris version of the familiar easy chair, a lasting Victorian contribution to comfort.
By kind permission of Miss F. J. Lefroy.

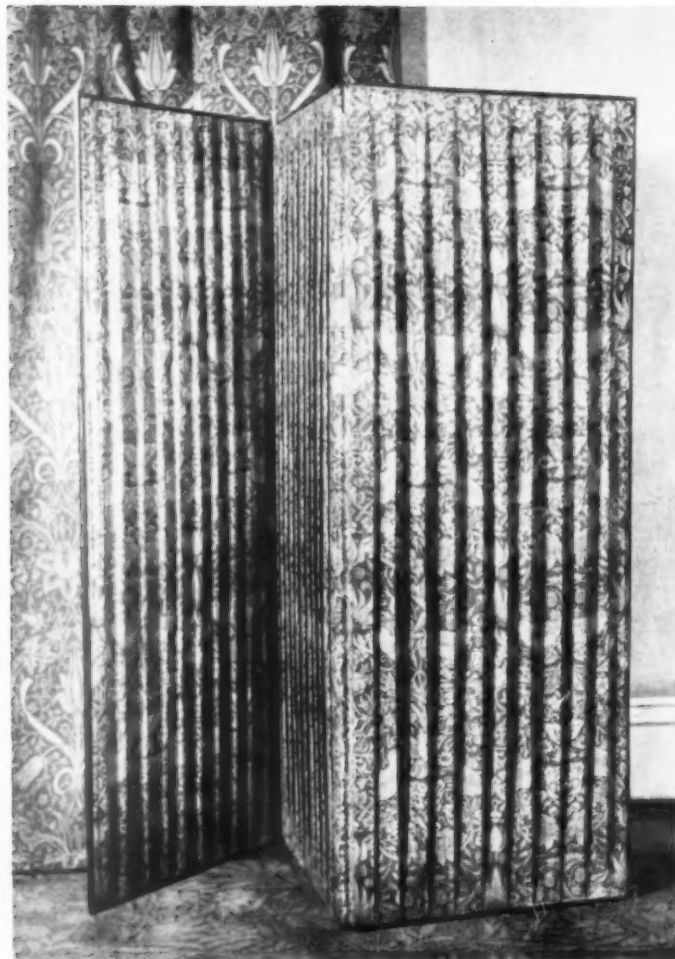


Fig. III. The Strawberry Thief chintz is used by Morris to cover the simple framework of this screen.

By kind permission of Miss F. J. Leffroy.

designs to those of the group, so enforced the underlying principles of his beliefs in art and its use in life, that many productions of Morris and Co., particularly furniture, do not now furnish adequate evidence for saying which particular design came from which hand. As a group their work has a unity which takes Morris's name just as the members of it took his guidance and inspiration.

Between 1877 and 1881 Old Swan House, Chelsea, was redecorated and largely refurnished by Morris and Co. for the owner, Wickham Flower. It was a commission which must have appealed strongly to the firm, for the house was designed by a great contemporary of the modern movement in architecture, Norman Shaw. Among the furniture was a set of chairs of which Fig. I is an example, several stuffed-over chairs similar to and including the one shown in Fig. II, and a number of chairs with adjustable backs and turned stretchers and arm supports, one of which appears in a photograph of a room in Morris's own Kelmscott House. Edgar Kaufman, in a detailed study of this type of chair in the *Architectural Review* of August, 1950, traces this example as the prototype of the so-called "Morris chair," univer-

sally popular in America at the turn of the century. Mr. Kaufman reaches the conclusion that either Philip Webb or George Jack is more likely than Morris to be the original designer. If this is so (and the evidence is somewhat obscure) the easy chair in Fig. I may well be by the same hand. Though far more elegant in construction than the chair at Kelmscott, the overall conception is similar. To modern eyes it may seem little more than a rather restrained Victorian chair, but in the 1870's its clean lines and absolute directness of structure and decoration must have seemed stark in its simplicity and almost revolutionary in its character. The shaped high stuffed back and sprung seat, covered in the clear reds and greens of a hand-blocked Morris linen, contrast well with the mahogany frame, waved arm supports, paper-scroll arm handles and the flattened baluster form of the legs.

The upholstered chair in Fig. II is an even more striking example of Morris's achievement in bringing order out of chaos: the chaos of contemporary design. It is not only a significant example of an artistic dictum carried out in material terms, but also represents an

MORRIS AND THE VICTORIAN REVIVAL

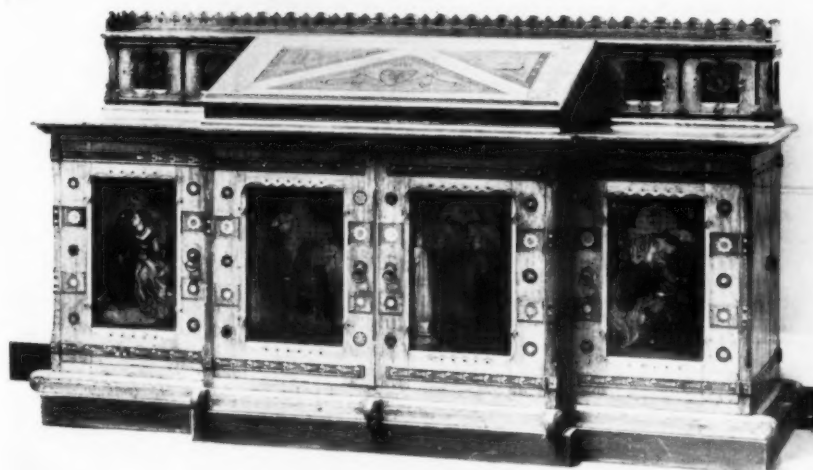


Fig. IV. The Morris cabinet in the Victoria and Albert Museum, the panels representing the Arts and Crafts. By permission of the V. and A. Museum.

important development in social history. The stuffed-over chair is a completely Victorian contribution to the art of furniture-making: nothing like it had existed before and from it grew the modern arm chairs and sofas without which no room, whatever good furniture it may contain, can ever be considered comfortable. The invention of springing in the mid-XIXth century as a means of cushion between the body and the wooden frame began to supersede squabs on the seat and the padding of arms and backs. The XIXth century's preoccupation with material well-being, of which domestic comfort was a necessary adjunct, gave a further impetus to the design of stuffed-over furniture, itself a development of the XVIIIth century bergère chair. Frames began to be made with the seat nearer to the ground, making for greater relaxation and less formality, and the easy chair with its distorted lines, sprung, stuffed, upholstered and buttoned with astonishing ingenuity over every inch of its surface, became a familiar object in every household. The elegant chairs of the Regency and the XVIIIth century were already beginning to look a little formal and stiff by comparison. From their place in the centre of the room and the group round the fire, they were gradually moved back against the wall and eventually banished to the servants' bedrooms.

Their obese successors had become exaggerated out of all proportion to the comfort they supplied. Their designers had long since obscured all traces of frame and structure. It was Morris who restored sanity to the genus, imposing a graceful line which, while tracing the simplicity of the frame, still contrived to retain both the welcoming appearance and the physical reality of complete but alert relaxation (Fig. II). Further to this was added the tactile pleasure and the warm colour of the rich Morris patterned velvet in which the chair is covered. It is interesting to compare it with the chairs shown in the Royal Railway Saloon illustrated on page 184 of *APOLLO* for December, 1950, in order to appreciate the salutary effect of Morris's work upon the exaggeration and formlessness which preceded it.

The tapestry in Fig. II, the linen curtains in Fig. I

and the carpet which appears in the illustration were all supplied by Morris and Co. at the time of redecorating Old Swan House and came from Wickham Flower's collection. The chair in Fig. I is at present to be seen in the Morris Gallery at The Water House, Walthamstow, along with an adjustable back chair, previously mentioned as the subject of Mr. Kaufman's article, covered in yellow "Utrecht" velvet.

The screen in Fig. III is again of the simplest framework, covered in a favourite Morris material, the "Strawberry Thief" chintz. He used this pattern in his own rooms at Kelmscott House as a wall covering, folded and hung in the same vertical pleating as the screen. The vegetable dyes mixed and used by his workmen at Merton Abbey have kept their clear pinks and leaf green freshness and are shown with the greatest simplicity and effect stretched over the plain rectangular panels of the mahogany frame.

The influence of Morris's passion for Gothic art is to be seen directly in his domestic furniture only as the main inspiration of his hand blocked textiles, and in the mediaeval richness of their designs: indirectly, of course, it can be traced in the extremely high standard of workmanship produced, Morris believed, by an attempt to return in the workshops to mediaeval conditions of work; each man being given every opportunity to take a personal pleasure and pride in his own craft, and in the creation of the object as a whole.

A much more direct application of the Gothic influence is to be seen in the furniture he made for special commissions, for his friends, and for his own use. The drawing cabinet with the painted panels representing the arts and crafts in the possession of the Victoria and Albert Museum (Fig. IV) is a striking example, and it is greatly to be hoped that it will be displayed, during this Festival Year, along with his other work in various media, in the Morris dining-room, at present closed, which is a *tour de force* of artistic decoration.

¹Many of these exhibits are to be seen in all their horror and charm at the Victoria and Albert Museum Crystal Palace Exhibition.

²A beautiful Kelmscott Press volume is on view in the bookbinding section of the Power and Production Pavilion on the South Bank.

Some Anomalies in English Candlestick Design

BY W. G. MACKAY THOMAS

IN the latter half of the XVth century the simple English candlestick was eclipsed by the introduction of a Venetian model which the Venetians in turn had copied from the Near East, and it became very popular on account of its appeal to the bell-founders, for the profile of their smaller bells could be utilised in the formation of the base. The sketch in Fig. I shows such an example made of bell-metal in the reign of Henry VI and is now in the writer's collection.

Before proceeding further it is essential to understand why a city so far removed from this country should have so dominant an influence. As, in this brief article, it would be impossible to treat fully the cause of this close association between Venice and England, a few salient facts must suffice.

All churches under the domination of the Pope had to conform to Roman Catholic ritual, which ordained the use of candles of wax on the High Altar, in the celebration of Mass, and on the Holy Sabbath of Easter. The enormous amount of beeswax used in our churches, particularly for the Paschal Light, is exemplified in the records of Canterbury Cathedral under the year 1457, where mention is made of a candle used for the Paschal Light weighing three hundred pounds.

Yet the Paschal candlestick of Durham Cathedral was much more imposing and was termed "The Wonder of England." With the candle in place it reached, within the height of a man, to the topmost vault and was kindled through a hole in the roof by a man with a long pole conveying a lighted taper. When once lighted it had to burn for six weeks without being rekindled, and this of course applied to all the Paschals throughout the realm.

Venice was the chief source of our supply of wax, as it was then termed, and the value of this imported commodity through the Port of London between the years 1479 and 1483 exceeded £11,000. In the year 1456 Venetian merchants set up their headquarters in London at a place called The Factory, and two ships from the Venetian fleet calling at the Low Countries made annual visits to our shores. This constant and close intercourse resulted in the introduction of Venetian designs in our candlesticks, and not only so, but new *motifs* adopted in Venice were promptly reproduced by our makers of candlesticks.

During the XVIth century, while still retaining their preference for Venetian designs, the English makers in their search for new ideas endeavoured to incorporate with them Flemish *motifs*, resulting in a candlestick of so composite a form as to puzzle collectors by its bizarre appearance, and the result of these efforts forms the subject of this article.

When a new *motif* of Venetian origin appears in the stem of an English candlestick the correlation of dates all of the XVth century ensures accuracy within a decade in allocating the period of its introduction.

As English candlesticks are unmarked and no records exist concerning them, it would be advisable to select an example which has been well authenticated from other sources, and this is provided by a specimen in the British Museum featured in Fig. V.

Encircling the base of this candlestick is an inscription which reads, "In ye begynnyng God be my," and has been interpreted, "In the beginning God made me," and by the style of lettering and the mode of spelling the authorities pronounce it of XVIth century origin.

Being fashioned in brass at a period prior to its manufacture in this country, it must have been constructed from foreign metal and at a time when a great quantity had been thrown on the market by the melting down of church brasses. Starting with the Dissolution of Monasteries, the practice became so remunerative that the custom of despoiling the churches on the slightest pretext by tearing the brass tablets from their stone matrices was all too prevalent even in Elizabethan times, and it is possible the inscription is a vague reference to the brass of the candlestick having once done duty in the adornment of the church and in the service of God.

As this candlestick, shown in Fig. V, is so well authenticated it may be desirable to examine it in some detail in order to determine more precisely the period of manufacture.

In their desire to break away from Eastern influence the Venetians introduced towards the close of the XVth century a baluster stem copied from the stem used in their wine glasses, as may be seen in a picture painted by Ghirlandaio in the year 1480 (Fig. II).

The English experienced great difficulty in their endeavour to incorporate the pear-shaped baluster with their stems, for the latter were cylindrical without tapering. The example in Fig. V shows the culmination of these efforts throughout the XVIth century, none preceding it being so true to form, and this suggests the last quarter of the century.

A Venetian artist named Catena painted a picture in the year 1530 entitled "S. Jerome in his Study," and on a shelf depicts a candlestick showing a new *motif* in the stem, Fig. III, which may be termed the Catena stem cup, and this *motif* occurs in the stems of English candlesticks as early as the reign of Henry VIII. In the example under discussion, however, it takes on a new form, being duplicated by inversion, and it is obvious this will be a later type than the simple stem cup. Hence the latter part of the century is indicated.

This British Museum specimen is the latest of the four anomalies, but is treated first because of authentication by external evidence. So in referring to the type of socket with its bulging centre due to the presence of a convex band as evidence assigning it to the last quarter of the century, one must defer support of this statement until we are considering earlier examples.

Between the balusters and the stem-cup *motif* is the Venetian circular drip, quite redundant, as there is a pronounced drip-tray conjoined with the base, and below the stem-cup is a Venetian bell-shaped base changed from the usual truncated cone to a complete bell form. Once again one is confronted with a late development not seen in any type preceding it.

Finally, the whole rests on a double-saucer base, a type originally introduced by the Flemings towards the end of the XVth century and featured in a picture by Marinus called "The Misers," Fig. IV. In the earlier

SOME ANOMALIES IN ENGLISH CANDLESTICK DESIGN

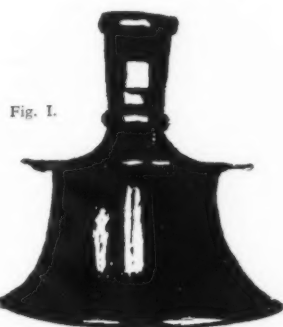


Fig. I.

English. Bell-metal. Henry VI.



Fig. II.

Girlandara. 1480.

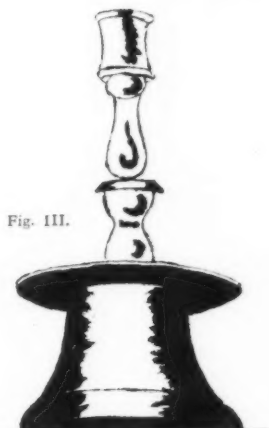


Fig. III.

From Catena's St Jerome 1530



Fig. IV.

From 'The Misers' by Marinus

Flemish examples the two saucers are about the same size, the upper one resting on the base of the inverted lower one, but in later types the upper saucer is much more shallow and features as a drip-tray conjoined with the base.

Thus the British Museum specimen consists of a Venetian socket slightly modified by the English, a Venetian baluster, a Venetian circular drip-tray, a Venetian stem-cup, a Venetian bell-base modified, and the whole resting on a Flemish base supporting what is visible of a Flemish stem, only a single lenticular node proclaiming its origin. And all these Venetian motifs, with the single exception of the unchanged drip-tray, indicate a period occupying the last quarter of the XVIth century. Surely such a conglomeration of motifs may be termed an anomaly.

This Elizabethan example is later than the specimen from the writer's collection illustrated in Fig. VI, which stands 11½ in. high on a circular base 6½ in. in diameter and was obviously an altar candlestick. Being fashioned in bell-metal is significant of the days of Mary I, when for the short period of her reign the looting of brass was suspended as Roman Catholicism was again paramount.

There is a pronounced lip to the socket, but otherwise it shows indecision in the moulding of the cylinder, having a shallow groove round its centre and a slight

convexity below it—an intermediate type between that of Fig. V with its central convex band and the grooved cylinder of the variety preceding it. It is essential to point out these minute changes, for when these findings are borne out by slight differences in other motifs and all tend to consolidate the period assigned, confirmation results.

The short stem consists of a series of mouldings based on the baluster, but the perfect type is not yet attained. The circular drip-tray in the centre forms a cover for the boldly-designed stem-cup of Catena, the stem being somewhat conventionalised, and the Venetian bell-base shows a decided break in outline, the lower part inclining towards the vertical. This is an advanced form compared with the next example, which precedes it in period, but not so late as the bell-shape seen in Fig. V. The whole rests on the Flemish base, the upper portion of it forming a definite drip-tray. Here again there is a welding rather than a blending of Venetian and Flemish motifs.

In Fig. VII is shown another of this type, but in this instance it is composed of the finest brass and is one of a pair in the writer's collection. Obviously formed from looted brass, it was probably made in the reign of Edward VI.

Whereas the period from 1535-1545 was the most devastating in the destruction of church brasses, and the Catena stem-cup was probably introduced about the former date, yet the conventional form shown in this candlestick would have taken some years to have been evolved, and also because the simpler form appears in other examples made in the reign of Henry VIII.

The Venetian bell-base is not so pronounced as in the later examples; in fact there is a gradual rise in height from the earliest to the most recent and the Flemish base is not so deep.

Almost a Flemish tendency is shown in the socket, the sides being not quite vertical. A narrow groove encircles it at the centre and this type preceded that with a convex band.

There is no separate drip-tray, the broad lip of the stem-cup fulfilling that purpose, and the stem rises from the base of the hollow cup. The baluster shows a typical effort in conjunction with a Flemish cylindrical stem. This example is the most pleasing mainly on account of the graceful stem-cup and the bell base being less dominant.

Fig. VIII illustrates one of a pair of candlesticks in the collection of H. Willis, Esq., of Hendon. Carried out in bell-metal, it is covered with a black patina due to the formation of copper oxide. This specimen is an anachronism, for the socket is a reversion to the type associated with the first stabilised form of candlestick made in the reign of Henry V, and was changed about the year 1500 by the addition of convex bands above and below, after the Venetian model, and this latter type persisted through at least four centuries in what may be termed the truly English candlestick, for apart from these convex bands its form may be traced with little modification from the XVth to the XIXth century and probably beyond.

This reversion to a primitive form is disconcerting, but luckily other features, either by their presence or absence, enable one to date this candlestick to within a period of thirty years.

APOLLO



Fig. V. Brass Candlestick. Late XVIth century. *British Museum.*



Fig. VI. Bell-metal Candlestick. Mid-XVIth century. *Author's Collection.*



Fig. VII. Brass Candlestick. Edward VI. *Author's Collection.*



Fig. VIII. Bell-metal Candlestick. Early Tudor. *Willis Collection.*



Fig. IX. Pewter Candlestick. "The Grainger" 1616. *Victoria and Albert Museum.*



Fig. X. Copper Candlestick. XVIIth century. *Author's Collection.*

SOME ANOMALIES IN ENGLISH CANDLESTICK DESIGN

The presence of a baluster, although in its most primitive form, would suggest a date later than 1500 which was about the time of its introduction in English candlesticks, and the absence of the Catena stem-cup, present in the other examples of this type, fixes the date prior to 1530. It is therefore quite in order to place it as Early Tudor, especially so as the stem-cup appears in examples made in the reign of Henry VIII.

The Venetian bell-base is lower than those already described, and the lenticular node to the socket has not yet been modified. A new *motif*, a deep convex moulding, connects stem and bell-base.

The appearance of an isolated *motif* of more primitive form may be insufficient to prove earlier origin, but when all the principal *motifs* of an earlier type are featured in one candlestick it is reasonable to assume an earlier date.

So in these four examples there is a gradation in the development of the baluster, the socket, the bell-base and, where present, in the Catena stem-cup, the example in Fig. VIII being the most primitive and descending numerically to Fig. V, the most recent.

These XVIth century examples have been selected to illustrate a particular type and by no means exhaust the varieties of English candlesticks still extant and made in that period.

It would appear that there were three important firms making candlesticks in the XVIth century, all these anomalies being examples made by the same firm; another type consisting of Venetian and Flemish *motifs* in the stem and socket only and resting on an English base, having no secondary bell-base, and no drip-tray, were probably made by another firm; and finally the simple English candlestick, rarely deviating from the original design of Henry V period, having a shallow circular base, a cylindrical stem without knobs and a laterally symmetrical socket without lateral apertures and no separate drip-tray, and continuing to be produced throughout the centuries despite the multifarious collection of designs appearing in the XVIIth and XVIIIth centuries was made by yet another firm.

It may be likened to a gold thread forming a continuous strand through the kaleidoscopic fabric of English candlestick design, a hiatus occurring in the latter half of the XVth century when it was smothered by the enthusiastic adoption of the Venetian model.

The pewter candlestick illustrated in Fig. IX is the most important in the Victoria and Albert Collection. It is cast in relief with the arms of the Pewterers' Company and the name William Grainger, the Steward of the Company, and bears the date 1616, the earliest dated candlestick of English make. But it occupies no place in the history and development of candlestick design and reminds one of a totem pole enclosed in a circular fence. So far as design is concerned, it is a travesty and not to be compared with many English candlesticks whose graceful stems rise naturally from the base by means of an intervening foot.

The only example with this type of base in the writer's knowledge is a specimen in hand-wrought copper shown in Fig. X. Being made of sheet metal, it presents a good example of hammerwork, and being strictly utilitarian is a desirable acquisition.

Even the baluster of the stem in the Grainger candlestick is angular and appears to have been designed to present a larger surface for engraving. This may be

permissible in examples designed for enamelling but is certainly not desirable in pewter. The only parts of the stem of pleasing design are the two spool-shaped *motifs* unmarred by engraving. Strangely enough, pewter collectors are seldom interested in specimens with surface decoration whether it is repoussé work or is stamped with various designs, and generally speaking they are usually of foreign origin, and of all types of decorated pewter surface casting is the last desirable.

No metal capable of receiving a high polish is so pleasing to the eye as pewter, for accompanying the polish is a sheen not noticeable in any other metal, due probably to the play of light on minute irregularities in its surface. The difference may be clearly seen when compared with a surface of polished steel approximately of the same colour.

It is because of this quality that English pewterers have generally refrained from disfiguring its surface with engraving of any kind, for a clear unbroken surface reveals a beauty best unadorned.

Hence the main interest of the Grainger candlestick lies in its close association with the Pewterers' Company, in its authenticity and its being the earliest dated candlestick of English origin. On the other hand, there are pewter candlesticks produced in this country and still in existence made over a hundred years earlier.

Generally speaking, the English makers of candlesticks were loth to incorporate in their designs either a separate drip tray or a lateral aperture in the socket and certain groups of candlesticks in the Tudor Period possess peculiarities common to all in the group, evidence of their manufacture by a particular firm and also showing their English origin by an abstention of one or the other of these features.

For example, in these anomalies, despite their conglomeration of Venetian and Flemish designs, they each possess a typically English socket unmarred by a gaping aperture—a constant feature in all examples from the Western mainland.

In another group made in the Tudor period, while all the earlier examples have a lateral aperture in the socket, not one in the group possesses a separate drip tray, and in the latter half of the period even the lateral aperture disappears.

But there is one type of candlestick composed almost entirely of Venetian elements blended into a composite English design which may have been produced by a great number of firms throughout the country, for it was the most popular candlestick ever made in Britain, retaining its popularity for over one hundred and fifty years. Strangely enough, it bears a Dutch name, being termed The Heemskirk Candlestick, and is so important as to require a long article to do it justice.

CHINESE ENAMELLED POLYCHROME PORCELAIN—

Continued from page 13.

The expression has not been adopted, since the Chinese first used it, by any European writers, because the term "cloisonné" is already in use for something quite different, namely one kind of enamel on metal; its extension to porcelain will only puzzle those who do not know under what conditions it was first mistakenly used by the Chinese writer who prepared the Chinese Government Catalogue of the London Exhibition of 1935-6, and who evidently did not consult a French dictionary.



Fig. 1. The Baggage Waggon.
Oils. Norwich Castle.

On Cotman

BY
OLIVER WARNER

JUST a century and a half ago, a youth of eighteen, son of a silk mercer in Norwich, came to London to study painting. He was befriended, as were Girtin and others, by Dr. Thomas Monro, and he never afterwards swerved from the pursuit of his chosen and difficult profession. But is there, in the annals of British art, a much sadder story than that of John Sell Cotman? Richard Wilson had his bitterness, Blake his obscure and lonely road, Constable the humiliation of seeing many inferiors recognised before him, yet none of them was quite so much the slave of hack-work, in this case teaching. Cotman was a man so pressed by the daily grind that he rarely had time to paint even those small oils in which he excelled. He had in his own day so little general fame that his last years were spent half melancholy, and at his death his portfolios were full of unwanted jewels.

As always in such stories, there were one or two steady pillars: Dr. Monro in youth, Dawson Turner of Great Yarmouth, who financed his visits to Normandy in 1817, 1818 and 1820 with returns so fruitful, and then Turner, who saw clearly what we have taken so much longer to grasp, that Cotman was an artist of permanent interest. He was a water-colourist with few equals and in his own way no superiors, and an oil painter of fine perception.

There are many collections with their Cotman beauties. One thinks, almost at random, of the "Dismasted Brig" and the "Sarcophagus in a Park" at the British Museum, of the "Windmill, Lincolnshire" at South Kensington, of "Dolgelly" at the Fitzwilliam, of the "Brick Kilns" at Leeds. And at Norwich Castle where, if anywhere, Cotman should come into his own, together with his more sombre colleague of the Norfolk School, Old Crome?

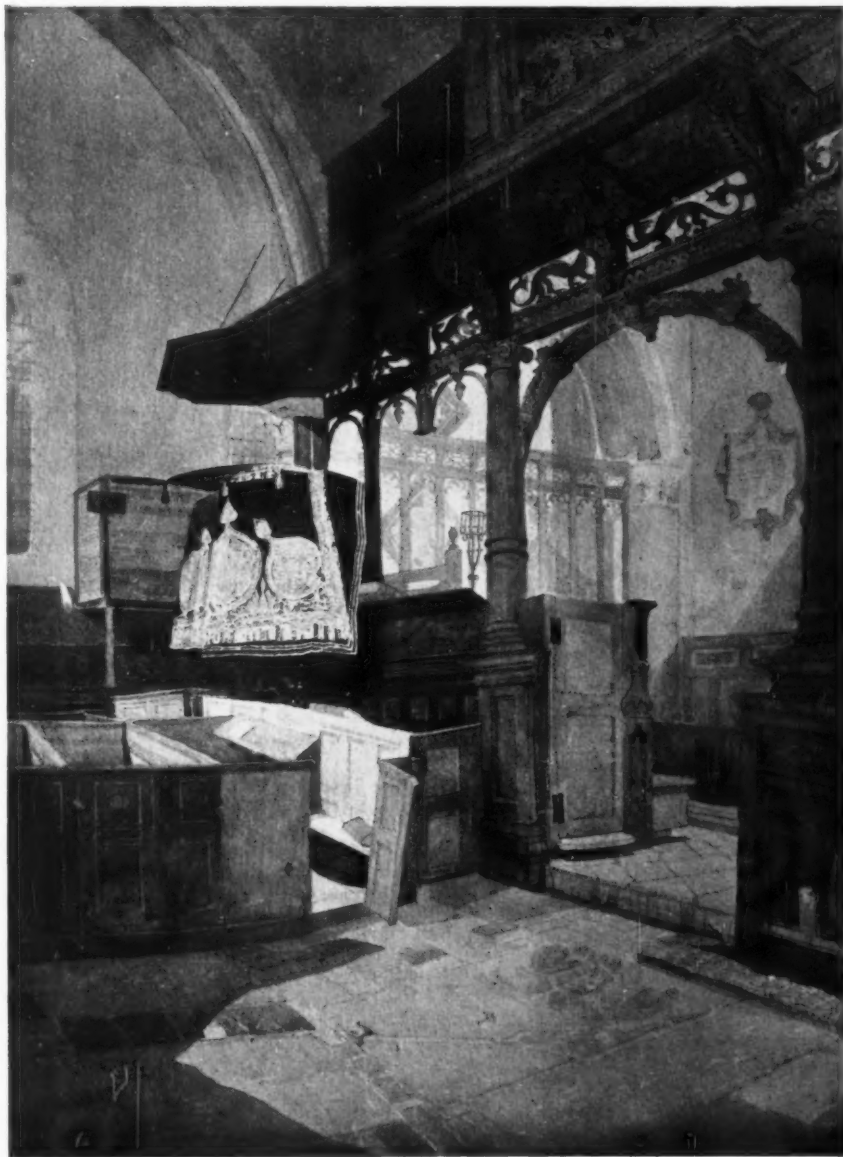


Fig. II. Trentham Church.
Colman Collection,
Norwich Castle Museum.

It is an experience of great pleasure to find that, just as there is generous Constable at South Kensington, generous Turner and Blake at the Tate, so, thanks largely to the gifts of the Colman family, one of the most attractive artists this country has had may now be seen, as most good artists (and certainly all good painters in water-colour) should be seen, in wide variety, and that at the city of his birth.

Cotman has for fifty years or so been reasonably represented at Norwich Castle, where hang those entrancing small oils, "The Mishap" and "The Baggage Waggon" (Fig. I). Now that all the varied glories of the Colman Collection may be enjoyed in a single building, it is possible as never before to realise the size of the man in

his relation not only to fellow members of the Norwich School, but to British painting as a whole. Like Crome, though in an utterly differing sphere, he is in the first flight, and his reputation, slow to build up, is still increasing.

There are several Cotmans. There is the etcher, the lithographer, the draughtsman of architecture, the genre painter, the topographer, and the patternist. They vary in merit quite as much as in sphere. There is, for instance, a very experimental figure-painter; there is a Cotman who uses blues and browns with something approaching crudeness. Above all there is a poetic Cotman, his very private self, about whose work Laurence Binyon said that it seems conceived "in a state of complete



Fig. III. Greta Bridge. Colman Collection. Norwich Castle Museum.

happiness; unlaboured mastery comes to the artist as if in a moment of illumination; hand and eye and brain and feeling are all in harmony."

This Cotman's genius lies in design, in fine economy, in unerring use of colour, generally applied from within a rich but restricted range. These are the ingredients of all the best pictures. They are what make his water-colours so vital, and they inform his best oils. The quality of timelessness, what Sir Charles Holmes called Infinity, is possessed by many of his pictures, and it is to these that the affectionate eye will first be drawn.

Without leaving the vivid galleries at Norwich, one may see at least six small masterpieces, about the greatest number that can be properly enjoyed in a single visit. "Trentham Church" (Fig. II), for instance: this is really a study of a red velvet pulpit-cloth, contrasted with the dusty tones and the low, even light of an old church. It is architecture indoors perfectly rendered. More than that, and almost incidentally, Cotman has caught the atmosphere of sleepy latitudinarianism which pervaded the unrestored churches of the early XIXth century. Not far from it hangs "Greta Bridge" (Fig. III), one of several versions, all splendid. That at the British Museum is less elaborate, but not surer in its appreciation of material structure, of which Cotman had a peerless sense.

As for nature unadorned, there is "Snowdon," which for Cotman is an exact picture, a faithful reflection of natural grandeur unheightened with artifice; and there

is "Woodland Stream," which, were the hues more vivid and the riot of imagination only a trifle greater, might be a late Turner—one sees instantly the sympathy of the two men. The last pair contrast sharply: "Rokeby Park," a medley of subtle greens and browns, a rendering of trees in an Impressionist manner, an attempt—which succeeds—in a grand design; and "Barmouth Estuary," a naturalistic rendering of a lowering sky with a storm about to break.

Just how free Cotman can be in his interpretation of familiar scenes may be proved with ease from his version of the "Statue of Charles I at Charing Cross." Possibly it is not among the masterpieces, but it has its value, if only as an illustration of method. The pedestal is rendered with rare accuracy, but nothing else is, neither monarch, nor horse, nor clustering folk beneath it, least of all the sky of royal blue. And yet, as with everything that Cotman painted, those who have seen his work, and seen the subjects he transformed with his poetry, will never view them again without recollecting that gifted man who seems nearer to our own day, perhaps by reason of the lyrical freedom which we now take for granted in our painters, than any of his fellow artists in what was, on any reckoning, a memorable school of Norfolk painters.

Memorable indeed: and now seen to splendid advantage in the newly opened Colman rooms at Norwich. There Cotman and Crome, the leaders of their School, glow as never before, their works well hung, well lit, and surrounded by those of their pupils, followers and friends.

An Interesting Chamberlain's Worcester Figure

INSISTENCE upon a high standard of decoration on porcelain is sometimes apt to detract attention from other attributes, such as beauty of paste and vigour of modelling, one of the results of which is that biscuit wares have been somewhat out of favour during recent years. Nevertheless, the suitability of the biscuit porcelain body for the making of figures and groups, or for the modelling of natural forms such as flowers and foliage was fully realised by many of the early potters. Pride of place among biscuit porcelains must of course be given to the "soft-paste" Sevres, but in this country, too, there were those who achieved beautiful results in their undecorated wares, such as Derby's Duesbury, whose sharply modelled statuary with its softly glimmering surface leaves little to be desired, while at about the same time the Bristol plaques were produced, characterised by their wonderfully modelled flowers and strict attention to the minutest detail. Later, the Derby formula having unaccountably disappeared, Spode's attempt to rediscover the secret led to the introduction of Parian ware, which



Fig. I.
Mark appearing
on figure in
biscuit.

was used for many purposes, but whose comparative cold and lifeless surface called for the frequent addition of a touch of coloured decoration. At Swansea a pleasing use was made of white biscuit garlands of flowers contrasting against enamelled grounds. These few examples will suffice to show that manufacturers were well aware of the effectiveness of the biscuit body, and it is surely surprising that the most enterprising of them all, at Worcester, seem almost entirely to have ignored its possibilities. For this reason, the figure illustrated seems worthy of considered attention, not only for the fact that it is of undoubted rarity, but also because it gives rise to a great deal of interesting surmise as to why it is so.

The scarcity of early Worcester figures is a well-known fact, and the position was little changed in later times, so that even now it is not generally known that marked Chamberlain figures can sometimes be found, well but somewhat "stodgily" modelled, and decorated in the characteristic brilliant enamels and burnished gold of the period. Among the familiar models is the coloured figure illustrated, painted in dark blue, brown, and yellow, and marked "Chamberlain's Worcester" in red script, together with the inscription "Just Breeched." Now this specimen was formerly in the collection of Capt. and Mrs. E. Bruce George, and it is a remarkable coincidence that its white biscuit replica came into their possession a few months ago. A comparison between them shows that both were made in the same moulds, for they are identical in every respect save decoration. At first thought it might appear that the white specimen is an unfinished piece, perhaps rejected for some imperfection or smuggled out of the factory by an employee, but that this is not so is proved by the fact that the mark, "H. Chamberlain & Sons, Worcester," is deeply incised into the paste, indicating that it was not intended to paint it, but to sell it as a biscuit figure.

Interest thereafter must centre around this mark, because so far as I know it is hitherto unrecorded—an exceedingly rare mark on what is probably a unique specimen. Under what circumstances could it have been made? Let us first consider the men who formed the Chamberlain partnership, beginning with the founders, the brothers Robert and Humphrey, who set up in business on



Fig. II. Coloured model
marked "Chamberlain's
Worcester" in red script
and marked "Just Breeched."



Fig. III. Figure in white
biscuit made from the same
mould and bearing the mark
"H. Chamberlain & Sons,
Worcester," as illustrated.

their own account in 1786. Thirteen years later a change of partnership took place. Humphrey senior retained the controlling interest, but he was partnered by Robert his son until 1804, when G. E. Boulton became a sleeping partner, leaving the firm seven years later, in 1811. From that time onwards old Humphrey and Robert seem to have been in sole control, for although there were other brothers, Humphrey junior and Walter, they do not appear to have taken any managing part in the business although they worked in the factory. It would seem, therefore, that we have to look for some crucial period, after 1811, when the old father decided to admit his sons, two or more of them, into partnership. Furthermore, we must hazard a guess as to why his intention was not actually put into practice—the intention is shown by the presence of the mark, but the fact that it was not generally adopted is sure indication of a change of mind.

Humphrey junior was an extremely promising young man, but unfortunately he died in 1824 at the age of thirty-three. It seems fair to date the white figure similarly, marking a time when the proposed mark was discontinued and the extended partnership impossible because of the death of Humphrey. At any rate, Humphrey senior and Robert continued alone until 1827, and a year later Walter was allowed to join John Lilly in the last partnership before the amalgamation which formed the present company. Why, we may wonder, was the white biscuit body abandoned? It can only be supposed that it was the young Humphrey alone who favoured its introduction, and that it found no supporters after his death. Here is a fascinating ceramic puzzle. Why, for instance, with two sons yet alive, did old Humphrey deny to himself and his firm the satisfaction of the family nomenclature. Was it the grief of his son's death which caused him to retire and the disappointment in a less capable son. With so little evidence these musings can only be conjectural, and it is hoped that this bringing to light of a curious little figure may lead to the appearance of others, and to the throwing of more light upon a rather hazy period in the history of Worcester porcelain.

STANLEY W. FISHER.

98 oz. 14 dwt., £220; and a two-handled oblong tray by William Eaton, 1820, 146 oz. 16 dwt., £200. Foreign silver included a pair of Dutch Jewish bells, for the Scrolls of the Law, made in Amsterdam about 1705, maker's mark V.H. in a monogram, 80 oz., which sold for £280.

In another sale, a George I silver-gilt tazza, by Pierre Platel, 1714, engraved with a coat-of-arms in a cartouche, 13½ in. diam., 67 oz. 7 dwt., brought £560; and four William III table candlesticks of 1699, by Pierre Harache, £400. These had later detachable nozzles, and weighed 54 oz. 5 dwt. A pair of Paul de Lamerie sauce-boats of 1743, with dolphin and shell feet and shaped rims chased with flowers, 31 oz. 10 dwt., made £300. A large oval salver, on four feet, by Robt. Jones, 1779, 143 oz. 8 dwt., £125.

Foreign silver in this sale included a number of pieces in French Empire taste. A pair of circular soup tureens, covers and liners, supported on four figures of recumbent bulls, 10½ in. diam., Paris, circa 1810, 224 oz. 8 dwt., made £145; another pair, with serpents' head handles, 11½ in. diam., by Henri Auguste, of Paris, circa 1800, 183 oz., £240; and a pair of Empire entrée dishes, covers and liners, by J. B. C. Odier, Paris, circa 1810, 226 oz. 3 dwt., £190. A large German soup tureen, in Empire style, by G. C. Neuss, of Augsburg, 1811, weighed 204 oz. 5 dwt., and made £145. This was engraved with the arms of the nephew of George III, the Duke of Brunswick and Luneburg.

PORCELAIN. At Christie's sale of May 31st, a Hösch faience figure of a parrot, 15 in. high, with the mark of Johannes Zeschinger, made 620 gns. It was painted in red, blue and brown and perched on a tree stump. English pieces included a Bow figure of a male cook, after Bouvhardon's *Les Cries de Paris*, partly decorated in colours, 6 in. high, which brought 170 gns.; and an early Bow figure of an actor, 8 in. high, 92 gns. A pair of Derby figures of a shepherd and shepherdess, 9 in. high, made 56 gns.

Sotheby's sale on May 22nd included some Meissen pieces. A tankard, circa 1740-45, with *hausmaler* decoration (i.e. painted decoration undertaken outside the factory), probably by J. P. Dannhofer, of Chinese figures below an umbrella, within bands of gilt scrollwork, 5 in. high, made £170. An early Meissen teapot and cover, circa 1740, marked KPM in blue and signed with initials, brought £80. This was painted, probably in the Bayreuth workshop of Metzsch, with a continuous landscape with figures; it was 5½ in. high. A pair of Meissen birthday mugs, inscribed *Junius* and *Augustus*, decorated by Mayer, of Pressnitz, crossed swords mark in blue, 3 in. high, £58; a Meissen bowl decorated by F. J. Ferner, with marine deities and a brick-red landscape, crossed swords mark and painter's mark H, 6½ in., £24. A Meissen figure of a map-seller, by Kaendler, traces of the crossed swords mark, 6½ in. high, brought £42. Another Meissen figure, of a trinket seller, by Reinicke, 6½ in. high, made £30. In connection with this, the catalogue drew attention to the important article by Lord Fisher (*Early Dresden Figures*) which appeared in *APOLLO*, Aug., 1934.

Other Continental porcelain included a set of four Frankenthal leaf dishes, sent by Lord Methuen, Carl Theodor marks in blue, 10½ in., £105; and six Russian porcelain figures, some with the Gardner factory mark impressed, 4½ in. to 8 in., £52. An important Keltterbach Italian Comedy group, vigorously modelled, with Mezzetin handing a *billet doux* through an open window to Columbine, 7½ in. high, made £300. A Bustelli Nymphenburg figure of a putto, perhaps from a set of the Seasons or Elements, with impressed shield mark and numeral, 4 in. high, £62.

Some Continental table services included a large Dresden part dinner and breakfast service, of some 179 pieces, which brought £45. This low price is accounted for by the unfashionable blue and white decoration. Apple-green, on the other hand, is in high favour. A Vienna dessert service, painted with birds within apple-green borders comprising some 64 pieces, made £580. This service is mentioned by Chaffers (1908, p. 487). A Niderviller part dinner service of some 90 pieces, painted with cornflower sprigs, made £30; and a Russian porcelain tea service, painted with panels of flowers, 29 pieces, £18.

At Phillips, Son and Neale, a Ch'ien Lung porcelain part dinner service, of only twenty-five pieces, painted with exotic birds and flowering branches, made £200. A Chamberlain's Worcester dinner service in white and gilt and with a cerise border, of some 119 pieces, made £145; another Worcester dinner service of 114 pieces, with floral bouquets and blue borders, £210; and a large Derby dinner service, in powder-blue, green and *rouge-der-fer*, of some 210 pieces, £240. There were also some Nantgarw and Swansea sets. A Nantgarw dessert service, impressed mark, Nantgarw C.W., with flowers and powder-blue borders, of 33 pieces, some defective, made £600. A pair of Nantgarw soup plates and a Swansea oval-shaped dessert dish, with groups of flowers and Billingsley roses (repaired), £50; a Swansea part dessert service, with vignettes of insects and salmon-pink borders, impressed mark Swansea, 11 pieces, £250; and another Swansea part breakfast service, with the same mark, decorated by Billingsley, some 19 pieces, £150.

Puttick and Simpson held another sale of Staffordshire pot

lids, many of which brought excellent prices. "The Dutch Fisherman" made £21, and "The Matador," £20. Another with a scene of Balaklava fetched £18; and one with a view of a church at Stratford-on-Avon, £15. The 139 lots totalled £820 10s. In another sale, a Coalport tea service of 37 pieces, in blue and gold, made £24.

ANTIQUITIES. The Melchett collection of antiquities was dispersed at Sotheby's on May 24th, the day following the sale of the picture collection. A superb IVth century B.C. head of Aphrodite, in Parian marble, 12 in. high, made £3,400. The fine quality and style of this piece strongly suggested the work of a member of the School of Praxiteles. Another piece of the greatest importance was the bronze statuette of a dancing satyr, playing the flute. £4,600 were bid for this IVth century B.C. bronze, 15½ in. high, with superb final chiselling of the details, and with red and green patina. A IIIrd century B.C. Greek relief of a seated lady, 34 in. high, made £130; and a fragment of a relief, circa 420 B.C., showing a girl with a horse, probably from a metope, in Parian marble and probably the work of the Argive school, £100. A Roman I st century A.D. statuette of Narcissus, in Parian marble, 23 in. high, made £48; a fine Hellenistic bust portrait of a man in the prime of life, 12½ in. high, £115; and a torso of Aphrodite, of the type of the Aphrodite of Cnidus of Praxiteles, IVth century B.C., 12½ in. high, £340.

A Renaissance bronze bowl-shaped vase, exhibited at the Burlington Fine Arts Club, 1937-38 (Cat. No. 69), 17 in. diam., made £700; and an inlaid bronze writing box, probably Persian of the XIIIth century, with a Kufic inscription commencing "Allah! There is no Allah but He . . ." £115. A rare Egyptian predynastic model of a boat, from Naquada, with a woman and children seated in the stern, 14½ in. long, made £60; an Egyptian limestone group of a seated official and his wife, with some trace of pigment remaining, 14 in. high, £210; and a I-IIrd dynasty arragonite vase, with the raised band beneath of the type found on such vessels in the Old Kingdom, 14½ in. high, £40.

The Marquess of Bute sent a XVII-XVIIIth century Arab mosque lamp, inlaid with gold and silver on bronze and with seven lights, 5 ft. 2 in. high, which had been presented to the Marquess' father by the Sultan of Morocco. Lamps of this type were formerly prized very highly in this country, but there is far less interest in them now. This example sold for £26.

CARPETS. Some Chinese carpets sold at Christie's recently brought the following prices: One with a fawn ground and with bouquets and festoons of coloured flowers, 13 ft. 6 in. by 10 ft., 310 gns.; a carpet with a powder-blue ground with a central medallion and patterned border, 14 ft. 9 in. by 12 ft. 2 in., 200 gns.; another, with a powder-blue ground and flowering branches, 11 ft. 7 in. by 8 ft. 10 in., 62 gns.

A Kashan silk carpet, with a raised design on a buff ground, and a pattern of palmettes, animals and stems, 10 ft. 2 in. by 6 ft. 7 in., made 220 gns. Another Persian silk rug, with a red niche and formal flowering stems in the borders, on gold grounds, 5 ft. 10 in. by 4 ft., 98 gns. A pair of Kashan rugs, each woven with a Shah and attendants, with dancing figures, 7 ft. by 4 ft. 7 in., made 50 gns. A Sparta carpet, with a central geometric panel on red, pale blue and pink grounds, 16 ft. by 11 ft. 9 in., made 200 gns.; another, 13 ft. 8 in. by 9 ft. 4 in., 120 gns.; and a third Sparta, with red, yellow and blue grounds, 13 ft. 7 in. by 13 ft. 4 in., 130 gns. An Indian carpet, with a pale blue field, 15 ft. 5 in. by 12 ft., with an underfelt, made 88 gns.; and a fragment of a XVIth century Isfahan rug, with formal stems and foliage on a red ground, 5 ft. 5 in. by 3 ft. 8 in., 13 gns.

MUSICAL INSTRUMENTS. A rare early two-manual harpsichord by Hermanns Tabel, 1721, from the collection of Helena, Countess of Radnor, with the two keyboards of five octaves and ebony keys and ivory accidentals, sold for £450. The case was of cross-banded walnut, 8 ft. long, and the instrument had been recently restored by Messrs. Dolmetsch. An English XVIIIth century spinet, by Johannes Wilbrook, of London, in a walnut case 6 ft. 5 in. long, made £200; and an early small grand piano, circa 1780, by Longman and Broderip, 5 ft. 7 in. long, £42. A Regency upright grand pianoforte, by John Broadwood and Sons, in the form of an upright cabinet in finely figured rosewood inlaid with brass lines, 5 ft. 10 in. high, brought £68; and two harps, one by Erard and richly decorated, £5 each. An Italian XVIth century virginals, by Alexander Bertalotti, with the cypress-wood instrument contained in a painted case, 5 ft. 6 in. long, made £65. These were sold in a late May sale at Sotheby's.

In Lofts and Warner's sale at Vintners, near Maidstone, a Jacobus Kirkman (1764) harpsichord, in a banded walnut case, made £52.

At one of Puttick and Simpson's monthly violin sales, 214 lots realised a total of about £4,000. One of the most important was a Nicolaus Amati violin, which made £400. A Carlo Tononi violin made £300, and a violoncello by Joannes Baptiste Guadagnini, £400. Puttick and Simpson's have specialised in these sales of musical instruments for over 150 years.

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The Liver Bird

THE identification of this bird is of some importance to the history of English pottery about the middle of the XVIIIth century, for many Liverpool collectors vigorously maintain that it figures on numerous examples of salt glaze, Astbury and Whieldon type of wares that are now labelled Staffordshire, but should be re-labelled Liverpool. It is hoped this note, based on accounts that appeared in local publications about 25 years ago will be of assistance.

In 1797 the Corporation applied to the Heralds for a grant of arms they had been using for some years without authority. The device on the shield, and the crest, was a cormorant, so termed in the grant, wings expanded, holding a spray of the laver species of seaweed in its beak. It was the first time the bird, locally known as a lever, or liver, was so called. Very soon artists effected improvements; the short legs were lengthened and the neck straightened; they reverted in fact to the emblem on the town's seal, to which they had been accustomed for nearly 600 years.

The original seal was made in 1207, upon John granting a charter to the town. It bore the device of the Eagle of St. John the Evangelist, probably to associate it in honour with King John, holding in the beak a sprig of plantagenet in pod; below the breast were the crescent moon and the sun, emblems of the family of John's second wife, Isabella of Angouleme; it stood on a scroll with the word IOHIS, short for IOHANNIS, that is OF JOHN, the bird of John.

Rupert captured the town in 1644 and carried off the seal; four years later the Council ordered a new one to be made of silver from a wax impression of the old. In 1743 the old seal was restored and was broken by mistake for the new.

Local collectors point out that items bearing such a bird, for instance *Schreiber II*, 65 and 81, are dated approximately the time of the seal's restoration, which would provide the potters with material to mark the event on their wares. Against this the foliage on the seal is below the beak, while that on the pots is above; but precisely the same bird as on *II*, 65, is also to be found embossed on snake-handled sauceboats of undoubted Liverpool porcelain, c. 1780.

It has been suggested the bird may be the dove and olive branch; but the beak is that of a bird of prey, and the claws are taloned in the many examples examined in public and private ownership. On most the Eagle faces forward, occasionally the head is turned over the back; in the Allman collection is a remarkable Astbury coffee pot upon which both types are applied. E. S. PRICE.

Many of those who are concerned with horses and art will be interested in Capt. Gilbey's article on Charles Cooper Henderson in your June number.

This artist, of whose works I have been lucky enough to see a considerable number, mostly in private collections, was the most skilful and accurate amongst the very few artists who painted coaching subjects during the actual coaching era. His pictures show great observation; for example, as Capt. Gilbey points out, "his accurate draughtsmanship in his 'pulling up to unskid' where in the front wheel only the hub and quite short portions of each spoke are painted, the rim appearing completely detached, for all that gives the effect of motion. The rear wheel, locked by the skid showing the spokes, is motionless." Pollard's method was to show half of each alternate spoke, as with horses at the trot. Sir Alfred Munnings, in his picture of the Royal carriage in Windsor Great Park—again horses at the trot—shows the wheels blurred, no spoke showing. All these are incorrect according to the camera, and in actual fact are so, as it would seem quite obvious that any one of the horses' legs moving forward across space must be moving faster than the perpendicular spokes revolving in a circle. This was first pointed out by Capt. Hayes, M.R.C.V.S., in his book, *Points of the Horse*, published in 1897, so that if any blurring is to be done it should be of the horses' legs! Not that I advocate doing so, as the aforementioned pictures satisfy the eye, which is what they should do. Although, as a matter of fact, they are not really correct. LIONEL EDWARDS.

COVER PLATE

Jean Baptiste Charpentier the Elder (1728-1806) was one of the most charming of the French artists of the second half of the XVIIIth century. We think of him chiefly as the portraitist and regular painter to the powerful Duke of Penthièvre, the High Admiral of



Astbury Coffee Pot showing the Liver bird.
Allman Collection.

France and the Governor of Brittany, for the full-length portrait of the duke in the Museum of Rennes is his best known work, whilst a work at Versailles is another of the same quality.

Alongside this portrait painting of the nobility, however, he worked in a vein of genre depicting happy home life and the simple pleasures alike of the elegant lesser nobility and of the bourgeoisie. "The Happy Menage," "The Young Mother"—his pictures in this kind recall those of his friend Greuze, and may have been instigated by the same fundamentally moral purpose of establishing right values of family life in protest against the looseness of the age immediately preceding the revolution.

Professor at the Academy of St. Luc, he was linked rather with the Third Estate and the minor nobility than the Court, and it was really in the post-Revolutionary world that he came into his own. From 1791 to 1799 he exhibited regularly at the Salons des Louvre, now that the royal strictures were removed, and it was in these paintings by the sixty-year-old artist that we have him at his most delightful. This picture (which is twice signed, first in the lower right-hand corner and then just behind the boy) is dated 1792. It is one of a pair. The other, "Picking Cherries," shows an equally gay and animated group. Both give us a glimpse of the elegant leisured life of the time, the charming costumes, the graceful pursuits of these well-to-do children. In beautifully carved period frames they belong essentially to French furniture and decoration.

They are at present in the possession of David Koetser, and are in his first exhibition in the fine gallery he has had built in Rose and Crown Yard in St. James's and which he is just opening.

Mr. Weinberg, of the Antique Porcelain Co., has staged a splendid exhibition of his porcelain collection at 149 New Bond Street, W.1. From the Continental factories he displays specimens from Chantilly, Sèvres, Vincennes, Nymphenburg, Meissen, Tournai, Mennecy, Capo di Monte, Buen Retiro, Venice, Limbach, Zurich, Frankenthal, Ludwigsburg, Vienna, and Hoechst. Chelsea, Longton Hall, Lowestoft, Derby, Bow and Worcester are of equal excellence of English ceramics.

The proceeds from the sale of the catalogue (£2 2s.), with eight colour plates and some ninety in black and white, are for the National Art Collections Fund; the catalogue is a useful addition to the collectors reference books.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Among some pictures sold recently at Christie's an Etty, from Sir Kenneth Clark's collection, "The Indian Girl," 30 in. by 22 in., made 180 gns. "Peasants with Cattle in a Forest Glade" by W. Shayer, Senr., 39 in. by 32 in., made 180 gns. Some drawings included a Birket Foster, "Springtime in the Woods," 10½ in. by 15½ in., which made 340 gns. A coast scene near Whitby, by Copley Fielding, 1839, 17½ in. by 30 in., 135 gns.; and "Choristers at Seville," by E. Lundgren, exhibited at the Royal Jubilee Exhibition, 1887, 19½ in. by 29½ in., 82 gns.

In another sale, a portrait of Professor Richardson, of Glasgow University, by Sir Henry Raeburn, R.A., 47 in. by 39 in., made 1,100 gns., and was bought by the Dunedin Art Gallery. An Opie portrait of a boy, 29½ in. by 24½ in., made 150 gns.; and a portrait of the Princess of Orange, by Caspar Netscher, 29 in. by 25½ in., 130 gns. A George Romney portrait of General Sir Alexander Hope, painted in 1795, 29 in. by 24 in., brought 420 gns. A portrait of two children by C. de Vos, both in red dresses and white pinafores, one holding cherries, 32½ in. by 26 in., 180 gns. With the modern pictures was a pair of coast scenes by Dame Laura Knight, R.A., 9 in. by 13½ in., which made 24 gns. A Fantin-Latour, 1888, "Damnation de Faust," 38½ in. by 25 in., 140 gns.; and a genre painting by Sir W. Q. Orchardson, R.A., "Mrs. Siddons in the Studio of Sir Joshua Reynolds," 39 in. by 54 in. (Royal Academy, 1903), 160 gns.

Some etchings included two by Sir D. Y. Cameron, R.A., "Ben Ledi," 130 gns., and "The Five Sisters of York," 100 gns.; a J. M. Whistler, "Little Mast," first state, 26 gns.; and "Les Saltimbiques," by J. Villon after Pablo Picasso, 100 gns.

Among the Melchett pictures sold at Sotheby's on May 23rd was the Leonardo da Vinci "Head of the Virgin," a study for the "St. Anne with the Virgin" in the Louvre, in black chalk with touches of colour. The drawing measured 7½ in. by 6 in., and brought £8,000. The drawing had been described by Siren in his *Leonardo da Vinci* (1916) as showing "Leonardo at the summit of his achievement as a draughtsman." Also from the collection of Gwen, Lady Melchett, was the Rembrandt engraving, Jan Six, third state, with the name added and the reversed figures and the date corrected; this made £400. A William Blake drawing, "The Parable of the Sower," 9½ in. by 15½ in., made £90; and a Canaletto drawing of a Venetian view, 11 in. by 15½ in., £220. A small Rembrandt drawing in pen and indian ink, "Isaac blessing Jacob," came from the collection of Sir Thomas Lawrence and made £1,550.

A Canaletto painting, "A Fair on the Piazza San Marco," with a row of tented booths and many figures promenading before the colonnade, 27½ in. by 23½ in., made £2,800; and a Francesco Guardi, of a Papal reception in Venice, 26½ in. by 31½ in., £4,400. A Tintoretto painting of Venetian gunboats in action, from the Cavendish-Bentinck collection, 15 in. by 66½ in., brought £300; and "The Holy Family," by Polidoro Lanziani, described in *Thieme Becker* as "one of the main works of this artist," £300.

Another sale included a Rembrandt painting of "Christ at the Column," 30½ in. by 26 in. This important canvas, which has often been discussed in works on Rembrandt, made £8,200. There was also a small self-portrait of Rembrandt as a young man, again well documented. This was painted on copper, 5½ in. by 4½ in., and made £4,200. There were two attractive Rubens pictures. One was a grisaille panel of Christ carrying the Cross, 23½ in. by 18 in. This had been engraved in 1632 by Paul Pontius, and came into the possession of Lord Belper's family in 1829. As was reported in the press, the panel was sent some time ago to a country jumble sale, where it did not find a buyer. At Sotheby's, it brought £5,000. The other Rubens, in oil on paper on panel, a preparatory sketch for the "Adoration of the Magi" of 1608-9, in the Prado, of a Moorish King, with white turban and blue dress against a pinkish brown ground, 21 in. by 15½ in., made £1,600.

A triptych by Paolo di Giovanni Fei (1372-1410), which had been on loan to an American museum for five years, the centre panel 24 in. by 11 in., and the wings 24 in. by 5 in., made £2,100. In the Quilter sale of 1906 this was sold for 22 gns. A Jan van Goyen, signed with a monogram and dated 1629, of a cottage in the dunes, 19 in. by 28 in., brought £500; a Goya portrait of a lady in a blue dress, 95 in. by 52½ in., £550; and "Dutch men-of-war off the coast of Antwerp," signed on a panel by Hendrick Vroom, 33 in. by 43 in., £300.

ARCHITECTURAL DRAWINGS. The Marquess of Bute sent a collection of 271 drawings, of which 122 emanated from Sir Christopher Wren's office. It had been believed that many of these drawings, which were purchased at the sale held by Wren's son in 1749, had perished in the Luton Hoo fire of 1771. The collection brought £1,595; £190 was bid for a plan study for the Great Model of St. Paul's Cathedral (1673), and three other drawings for the same building. Another parcel of four St. Paul's drawings made £340, and a parcel of ten drawings, £200. Various parcels of drawings of London churches included one of St. Benet's, Thames Street, and St. Bride's, Fleet Street, which brought £65.

FURNITURE. At Christie's sale of May 31st, a George III four-pedestal mahogany dining table, with cabriole legs, extending to 14 ft. 6 in. long, made the high price of 540 gns. A pair of George I walnut chairs, of which the successive owners could be traced back to John Knight, M.P., in 1733, made 250 gns. These had pierced splats, waved top rails, cabriole legs and needlework seats. A pair of George II mahogany armchairs, with curved arms terminating in lions' heads, probably by Giles Grendey, of Clerkenwell, 85 gns. A suite of Regency furniture, of eight armchairs, six single chairs and a settee, made 195 gns.; and a Chippendale mahogany tripod table, with a moulded and waved border to the circular top, 190 gns. A good price for nowadays, 70 gns., was bid for a pair of Jacobean walnut chairs. Eight of the XVIIIth century oak chairs, known as Derbyshire chairs, with arched cross splats, sold for 60 gns., and another three of similar sort for 12 gns.

In a late May sale at Sotheby's a mulberry-wood bureau cabinet, of unusually good colour and with mirror doors, made £260. These mulberry and burr elm cabinets, stained to resemble tortoiseshell, are known to have been the speciality of the firm of Coxed and Woster, which existed circa 1690-1736, and were probably made in imitation of the French furniture made by Charles-Andre Boulle. Another cabinet was possibly made by the firm of Vile and Cobb. This was a mahogany library cabinet, of about 1775, with shelves and a cupboard enclosed by two pairs of doors, and with carving of exceptional crispness; this made £290. A suite of Hepplewhite painted furniture, in the French taste, comprising six armchairs and a settee, in pale blue and chalk white, made £340; and a pair of Adam side tables, with unusual scagliola marble tops, decorated in Pompeian style, 39 in. wide, £310. A pair of late XVIIIth century lamp stands with panels of sycamore wood inlaid with a marquetry of trellis and flowerheads, made £190. These are illustrated in *The Dictionary of English Furniture* (Vol. III, p. 147, Fig. 27). They were believed to have been designed by Leverton for Woodhall Park, Hertfordshire.

The changing fashion in antique collecting was shown in the price paid for a small serpentine dressing chest, 3 ft. wide, and that bid for a Stuart lacquer cabinet on a contemporary silver-gilt stand. For the first, £125 was given, whilst the latter made no more than £28. At Hampton Court Palace there are a number of wall lanterns, mostly in walnut, made to hold a candlestick. Two wall lights, of very similar sort, with mirror backs and the walnut frames with gilt mouldings, 24 in. high, made £150. These were sent by Lord Monson, who also owned a horseshoe-shaped mahogany wine table, circa 1800, almost identical to one at Trinity Hall, Cambridge. These semi-circular wine tables, which were intended to be put in front of the fireplace, always sell well, and this example made £150. Late Georgian nests of coffee tables have increased a great deal in value. Two nests of three rosewood tables, of typical form, each made £42. An attractive set of six hall or side chairs, with wheel backs painted with the Monson crest, sold for £95; and a Regency drum-top library table, with a panel of gilt-tooled green leather, 50 in. diam., £55.

The value of sofa tables seems to rise a little each year. At Phillips, Son and Neale a rosewood and satinwood-banded example, 5 ft. overall, made £80; and a Regency rosewood-banded walnut dressing table, 2 ft. 8 in. wide, £95. A set of six early Queen Anne walnut chairs, in walnut and with plain vase-shaped splats and carved cabriole legs, £155.

At Knight, Frank and Rutley's a late Georgian mahogany bowfronted sideboard, 3 ft. 6 in. wide, made £44; a set of Sheraton design mahogany dining chairs, with six singles and two armchairs, £140; and a mahogany partner's, or pedestal, desk, with lined top and twelve drawers and two cupboards, 5 ft. wide, £72 10s.

A good set of Sheraton mahogany and inlaid chairs, with reeded uprights and lattice pattern splats, with ten standards and two armchairs, made £195 at Rogers, Chapman and Thomas. A Regency mahogany writing table, 2 ft. 6 in. wide, brought £125; and a set of eight Regency mahogany chairs, with rosette splats, £48. In another sale a Regency satinwood and ebony-lined sofa table, 3 ft. 2 in. wide, brought £66.

Robinson and Foster's also sold a good set of mahogany chairs, of Chippendale design, with twelve single and two arm chairs, for £199 10s. A Georgian three-pedestal mahogany dining-table, 3 ft. 6 in. by 11 ft. 6 in., long, made £63; and a Louis XVI commode, 4 ft. wide, the same figure.

SILVER. In Christie's sale of May 9th a Henry VII mazer, with a closely grained bowl of light brown colour and spreading silver-gilt rim, circa 1490, 6½ in. diam., brought £370. This was a hitherto unrecorded example, and was similar to the mazers at Whitgift's Hospital, Croydon, and at Oriel College, Oxford. A pair of plain pear-shaped ewers, 11½ in. high, of 1768, and engraved with the arms of Booth, maker's mark I.B., possibly for Joseph Bell, 58 oz. 9 dwt., made £200. Four square base candlesticks by William Cafe, with detachable nozzles engraved with a coat-of-arms, 1759 and 1760, 80 oz. 18 dwt., £110; and four plain sauceboats by Walter Brind, 1773, 56 oz. 9 dwt., £105. Eight large oblong salt cellars, with shell feet and fluted bodies, by S. Hennell and J. Taylor, 1813, with eight shell and hour glass pattern spoons, 106 oz. 11 dwt., £120. A pair of three-light candelabra, 23 in. high, with Sheffield sticks and Birmingham silver branches, of 1817 and with a silver weight of

98 oz. 14 dwt., £220; and a two-handled oblong tray by William Eaton, 1820, 146 oz. 16 dwt., £200. Foreign silver included a pair of Dutch Jewish bells, for the Scrolls of the Law, made in Amsterdam about 1705, maker's mark V.H. in a monogram, 80 oz., which sold for £280.

In another sale, a George I silver-gilt tazza, by Pierre Platel, 1714, engraved with a coat-of-arms in a cartouche, 13½ in. diam., 67 oz. 7 dwt., brought £560; and four William III table candlesticks of 1699, by Pierre Harache, £400. These had later detachable nozzles, and weighed 54 oz. 5 dwt. A pair of Paul de Lamerie sauce-boats of 1743, with dolphin and shell feet and shaped rims chased with flowers, 31 oz. 10 dwt., made £300. A large oval salver, on four feet, by Robt. Jones, 1779, 143 oz. 8 dwt., £125.

Foreign silver in this sale included a number of pieces in French Empire taste. A pair of circular soup tureens, covers and liners, supported on four figures of recumbent bulls, 10½ in. diam., Paris, circa 1810, 224 oz. 8 dwt., made £145; another pair, with serpents' head handles, 11½ in. diam., by Henri Auguste, of Paris, circa 1800, 183 oz., £240; and a pair of Empire entrée dishes, covers and liners, by J. B. C. Odier, Paris, circa 1810, 226 oz. 3 dwt., £190. A large German soup tureen, in Empire style, by G. C. Neuss, of Augsburg, 1811, weighed 204 oz. 5 dwt., and made £145. This was engraved with the arms of the nephew of George III, the Duke of Brunswick and Luneburg.

PORCELAIN. At Christie's sale of May 31st, a Höchst faience figure of a parrot, 15 in. high, with the mark of Johannes Zeschinger, made 620 gns. It was painted in red, blue and brown and perched on a tree stump. English pieces included a Bow figure of a male cook, after Bouvhardon's *Les Cries de Paris*, partly decorated in colours, 6 in. high, which brought 170 gns.; and an early Bow figure of an actor, 8 in. high, 92 gns. A pair of Derby figures of a shepherd and shepherdess, 9 in. high, made 56 gns.

Sotheby's sale on May 22nd included some Meissen pieces. A tankard, circa 1740-45, with *hausmaler* decoration (i.e. painted decoration undertaken outside the factory), probably by J. P. Dannhofer, of Chinese figures below an umbrella, within bands of gilt scrollwork, 5 in. high, made £170. An early Meissen teapot and cover, circa 1740, marked KPM in blue and signed with initials, brought £80. This was painted, probably in the Bayreuth workshop of Metzsch, with a continuous landscape with figures; it was 5½ in. high. A pair of Meissen birthday mugs, inscribed *Junius* and *Augustus*, decorated by Mayer, of Pressnitz, crossed swords mark in blue, 3 in. high, £58; a Meissen bowl decorated by F. J. Ferner, with marine deities and a brick-red landscape, crossed swords mark and painter's mark H, 6½ in., £24. A Meissen figure of a map-seller, by Kaendler, traces of the crossed swords mark, 6½ in. high, brought £42. Another Meissen figure, of a trinket seller, by Reinicke, 6½ in. high, made £30. In connection with this, the catalogue drew attention to the important article by Lord Fisher (*Early Dresden Figures*) which appeared in *APOLLO*, Aug., 1934.

Other Continental porcelain included a set of four Frankenthal leaf dishes, sent by Lord Methuen, Carl Theodor marks in blue, 10½ in., £105; and six Russian porcelain figures, some with the Gardner factory mark impressed, 4½ in. to 8 in., £52. An important Kelsterbach Italian Comedy group, vigorously modelled, with Mezzetin handing a *billet doux* through an open window to Columbine, 7½ in. high, made £300. A Bustelli Nymphenburg figure of a putto, perhaps from a set of the Seasons or Elements, with impressed shield mark and numeral, 4 in. high, £62.

Some Continental table services included a large Dresden part dinner and breakfast service, of some 179 pieces, which brought £45. This low price is accounted for by the unfashionable blue and white decoration. Apple-green, on the other hand, is in high favour. A Vienna dessert service, painted with birds within apple-green borders comprising some 64 pieces, made £580. This service is mentioned by Chaffers (1908, p. 487). A Niderviller part dinner service of some 90 pieces, painted with cornflower sprigs, made £30; and a Russian porcelain tea service, painted with panels of flowers, 29 pieces, £18.

At Phillips, Son and Neale, a Ch'ien Lung porcelain part dinner service, of only twenty-five pieces, painted with exotic birds and flowering branches, made £200. A Chamberlain's Worcester dinner service in white and gilt and with a cerise border, of some 119 pieces, made £145; another Worcester dinner service of 114 pieces, with floral bouquets and blue borders, £210; and a large Derby dinner service, in powder-blue, green and *rouge-der-fer*, of some 210 pieces, £240. There were also some Nantgarw and Swansea sets. A Nantgarw dessert service, impressed mark, *Nantgarw C.W.*, with flowers and powder-blue borders, of 33 pieces, some defective, made £600. A pair of Nantgarw soup plates and a Swansea oval-shaped dessert dish, with groups of flowers and Billingsley roses (repaired), £50; a Swansea part dessert service, with vignettes of insects and salmon-pink borders, impressed mark *Swansea*, 11 pieces, £250; and another Swansea part breakfast service, with the same mark, decorated by Billingsley, some 19 pieces, £150.

Puttick and Simpson held another sale of Staffordshire pot

lids, many of which brought excellent prices. "The Dutch Fisherman" made £21, and "The Matador," £20. Another with a scene of Balaklava fetched £18; and one with a view of a church at Stratford-on-Avon, £15. The 139 lots totalled £820 10s. In another sale, a Coalport tea service of 37 pieces, in blue and gold, made £24.

ANTIQUITIES. The Melchett collection of antiquities was dispersed at Sotheby's on May 24th, the day following the sale of the picture collection. A superb IVth century B.C. head of Aphrodite, in Parian marble, 12 in. high, made £3,400. The fine quality and style of this piece strongly suggested the work of a member of the School of Praxiteles. Another piece of the greatest importance was the bronze statuette of a dancing satyr, playing the flute, £4,600 were bid for this IVth century B.C. bronze, 15½ in. high, with superb final chiselling of the details, and with red and green patina. A IIIrd century B.C. Greek relief of a seated lady, 34 in. high, made £130; and a fragment of a relief, circa 420 B.C., showing a girl with a horse, probably from a metope, in Parian marble and probably the work of the Argive school, £100. A Roman 1st century A.D. statuette of Narcissus, in Parian marble, 23 in. high, made £48; a fine Hellenistic bust portrait of a man in the prime of life, 12½ in. high, £115; and a torso of Aphrodite, of the type of the Aphrodite of Cnidus of Praxiteles, IVth century B.C., 12½ in. high, £340.

A Renaissance bronze bowl-shaped vase, exhibited at the Burlington Fine Arts Club, 1937-38 (Cat. No. 69), 17 in. diam., made £700; and an inlaid bronze writing box, probably Persian of the XIIIth century, with a Kufic inscription commencing "Allah! There is no Allah but He . . ." £115. A rare Egyptian pre-dynastic model of a boat, from Naquada, with a woman and children seated in the stern, 14½ in. long, made £60; an Egyptian limestone group of a seated official and his wife, with some trace of pigment remaining, 14 in. high, £210; and a I-IIrd dynasty arragonite vase, with the raised band beneath of the type found on such vessels in the Old Kingdom, 14½ in. high, £40.

The Marquess of Bute sent a XVII-XVIIIth century Arab mosque lamp, inlaid with gold and silver on bronze and with seven lights, 5 ft. 2 in. high, which had been presented to the Marquess' father by the Sultan of Morocco. Lamps of this type were formerly prized very highly in this country, but there is far less interest in them now. This example sold for £26.

CARPETS. Some Chinese carpets sold at Christie's recently brought the following prices: One with a fawn ground and with bouquets and festoons of coloured flowers, 13 ft. 6 in. by 10 ft., 310 gns.; a carpet with a powder-blue ground with a central medallion and patterned border, 14 ft. 9 in. by 12 ft. 2 in., 200 gns.; another, with a powder-blue ground and flowering branches, 11 ft. 7 in. by 8 ft. 10 in., 62 gns.

A Kashan silk carpet, with a raised design on a buff ground, and a pattern of palmettes, animals and stems, 10 ft. 2 in. by 6 ft. 7 in., made 220 gns. Another Persian silk rug, with a red niche and formal flowering stems in the borders, on gold grounds, 5 ft. 10 in. by 4 ft., 98 gns. A pair of Kashan rugs, each woven with a Shah and attendants, with dancing figures, 7 ft. by 4 ft. 7 in., made 50 gns. A Sparta carpet, with a central geometric panel on red, pale blue and pink grounds, 16 ft. by 11 ft. 9 in., made 200 gns.; another, 13 ft. 8 in. by 9 ft. 4 in., 120 gns.; and a third Sparta, with red, yellow and blue grounds, 13 ft. 7 in. by 13 ft. 4 in., 130 gns. An Indian carpet, with a pale blue field, 15 ft. 5 in. by 12 ft., with an underfelt, made 88 gns.; and a fragment of a XVIth century Ispahan rug, with formal stems and foliage on a red ground, 5 ft. 5 in. by 3 ft. 8 in., 13 gns.

MUSICAL INSTRUMENTS. A rare early two-manual harpsichord by Hermanns Tabel, 1721, from the collection of Helena, Countess of Radnor, with the two keyboards of five octaves and ebony keys and ivory accidentals, sold for £450. The case was of cross-banded walnut, 8 ft. long, and the instrument had been recently restored by Messrs. Dolmetsch. An English XVIIIth century spinet, by Johannes Wilbrook, of London, in a walnut case 6 ft. 5 in. long, made £200; and an early small grand piano, circa 1780, by Longman and Broderip, 5 ft. 7 in. long, £42. A Regency upright grand pianoforte, by John Broadwood and Sons, in the form of an upright cabinet in finely figured rosewood inlaid with brass lines, 5 ft. 10 in. high, brought £68; and two harps, one by Erard and richly decorated, £5 each. An Italian XVIth century virginals, by Alexander Bertalotti, with the cypress-wood instrument contained in a painted case, 5 ft. 6 in. long, made £65. These were sold in a late May sale at Sotheby's.

In Lofts and Warner's sale at Vinters, near Maidstone, a Jacobus Kirkman (1764) harpsichord, in a banded walnut case, made £52.

At one of Puttick and Simpson's monthly violin sales, 214 lots realised a total of about £4,000. One of the most important was a Nicolaus Amati violin, which made £400. A Carlo Tononi violin made £300, and a violoncello by Joannes Baptiste Guadagnini, £400. Puttick and Simpson's have specialised in these sales of musical instruments for over 150 years.